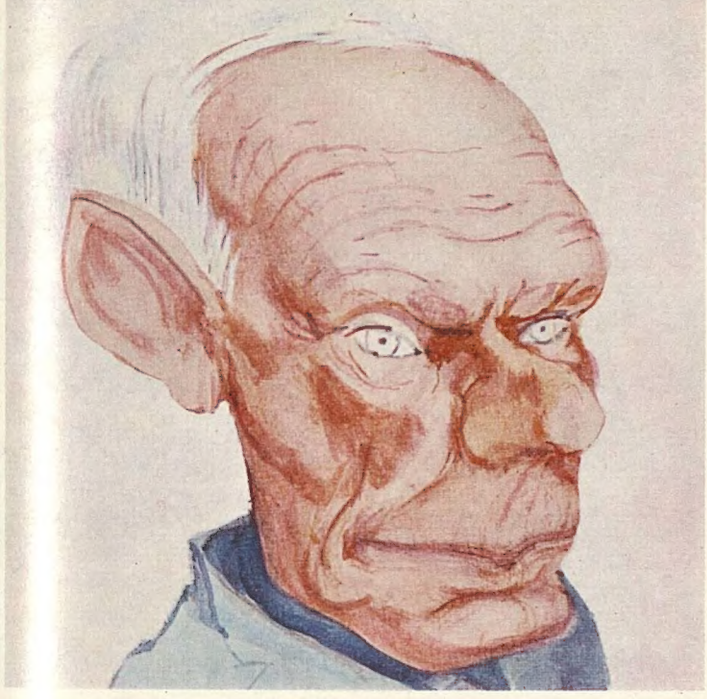
2/6

london life

11/17 DEC

'Tell us, Malcolm, how we shall be saved. Or do we complete your contempt for us by taking you seriously?' (From a major profile of Muggeridge by Hugo Charteris)



Senta Berger opening in 'The Glory Guys'; see our film guide pages

Write your message here. (See our reader aid to Christmas wrapping)

This year create a mild sensation — give him Doncella cigars. He may be mobbed by admiring senoritas (drawn to the mild Havana aroma like moths to the flame). But he probably won't mind.

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11th/17th Dec

THE WEEK AHEAD

SAT 11

Play for children—*The Thwarting of Baron Bolligrew* by Robert Bolt—opens at Aldwych Theatre, WC 2. About a knight called Sir Oblong Fitz Oblong (John Normington, *above*) and dragon hunting, starring Leo McKern. Matinee at 2.30 p m. Part of repertory until 15 January. See page 4

The Beatles at Astoria, Finsbury Park, 6.40 p m and 9.10 p m. Bill includes the Moody Blues, the Paramounts, Beryl Marsden. The Beatles appear at the end, for 35 minutes

Ball at the Dorchester Hotel: in aid of the Organisation for Rehabilitation through Training (ORT). Reception at 7.30 p m, dinner and dancing to Cyril Stapleton's band and a steel band until 1 a m. Tickets 4 guineas from 24 South Molton St, W1

Sibelius Centenary Concert: Royal Festival Hall, 8 p m. Bournemouth Symphony Orchestra, conducted by Paavo Berglund. Soloist, Kim Borg (bass)

Rugby Union: London Irish v London Welsh in a clash of the Celts. So far this season the Welsh have been stronger than the Irish. At the Avenue, Sunbury-on-Thames, 2.30 p m

Table Tennis: Women's International, England v Russia, Tottenham Municipal Hall, 7.45 p m

Association Football: Tottenham Hotspur v Chelsea at White Hart Lane, 3 p m. Spurs have been hit by injury; Chelsea prepare to become London's top club

Jazz: Humphrey Lyttleton and his band play mainstream jazz at the Six Bells, King's Road, SW 3

SUN 12

Orienteering for the energetic: you need only a map, a compass, a pair of legs, the ability to read the map, and to go to Bordon Camp, Hants, at 10.30 a m

Lecture/Recital: *The Accompanist Speaks*—Gerald Moore, one of Britain's most famous accompanists, mixes humour, memories and advice at the Wigmore Hall, 3 p m. Tickets 10s, 7s, 4s

Westminster Abbey: Matins, 10.30 a m. Sermon by the Rev J L Houlden, Chaplain and Fellow of Trinity College, Cambridge

Salvation Army: Carol service and concert, tableaux and reading, conducted by Major Wesley Harris at Fairfield Hall, Croydon, 8 p m

Concert: Goldsmiths' Choral Union performs Handel's Messiah at the Royal Festival Hall. Riddick Orchestra conducted by Frederick Haggis. 2.30 p m

Jazz: Bobby Wellins plays tenor sax at the Palm Court Hotel, Richmond, about 8 p m

MON 13

New book: *When the Woods Became the Trees.* Robin Brown (*above*) writes a novel set in an imaginative Rhodesia of the future. Michael Joseph, 25s

Table tennis: Women's International continues, England v Russia at National Recreation Centre, Crystal Palace, 7.30 p m

Barry Kay (*above*) shows his theatre and costume designs at the Grosvenor Gallery, 30 Davies Street, W 1 (MAY 0891), including designs for two new ballets on which he is working with Nureyev — *Tancredi* and *Don Quixote.* Until 24 December

Sale of modern British drawings, paintings, sculpture, including paintings by Winston Churchill. Bronzes by Moore, Epstein and Hepworth. At Sotheby's, 34 New Bond Street, W 1, 2.30 p m

BBC Jazz Club: Live performance from the Paris Studio, Lower Regent Street, W 1. Featuring the Animals Big Band, Georgie Fame and the Blue Flames, and Alexis Korner's Blues Incorporated. 10.30 p m. Tickets free on application to BBC

Modern Jazz at The Ship, Long Lane, SE 1. Kathy Stobart, tenor sax player. 8.30-11 p m

Mainstream Jazz: American tenor sax Bud Freeman, and trumpeter Alex Welsh, at the Bull's Head, Barnes. 8 p m

TUES 14

Sale of engravings, etchings, prints, notably by Canaletto and Picasso, at Christie's, 8 King Street, W 1. 11 a m

Mystery play: medieval play presented by the Players of St Peters at St Peter-upon-Cornhill, at 6.30 p m

Ballet: Royal Premiere of *Raymonda.* The Australian Ballet Company with Marilyn Jones (*above*) in Nureyev's adaptation of Petipa's ballet, in which Nureyev once danced in Leningrad. Fonteyn and Nureyev are guest stars. The New Victoria Theatre, Wilton Road, SW 1, at 8.15 p m, subsequently at 8 p m

Sale: Sir Winston Churchill's passport (*above*), dated 1895, in calf case with his name and regiment in gilt, will be sold at Sotheby's, 34 New Bond Street, at 11 a m. Also: a letter from the acting Commissioner of Police in Pretoria dated 1899 which refers to "the escaped prisoner of war, Winston Spencer Churchill"

WED 15

Galleries: Kimon Synessios at Artists' Own, 26 Kingly Street, W 1. Young Greek painter's first one-man show here, about 30 works. Until 4 January. Also: National Portrait Gallery, 2 St Martin's Place, WC 2, present *A Tudor Artist and his Circle.* The artist is Hans Eworth and there are 16th century pictures, some not seen in England for centuries. Until 9 January

Concert: BBC Symphony Orchestra, conductor Erich Schmid, soloist Clifford Curzon (piano), perform Mozart, Beethoven and Schubert. At Royal Festival Hall, 8 p m

New musical: *Charlie Girl.* Music and lyrics by David Heneker, from the book by Margaret and Hugh Williams. Starring Joe Brown, Hy Hazell and Anna Neagle (*above*), who makes a West End comeback. Adelphi Theatre, Strand, WC 2, 7.30 p m

Wrestling at Royal Albert Hall, SW 7, 7.45 p m. "Giant" Jan Wikko and Mr Universe appear, with contenders from Budapest, Samoa, Dulwich, Yorkshire

Jazz: Ronnie Ross, bass sax, guest artist at the Tally Ho, Kentish Town. 8 p m

THUR 16

Badminton: London Championships at the National Recreation Centre, Crystal Palace, 5.30 p m. Also on Friday

Play: *An Ideal Husband* by Oscar Wilde opens at Strand Theatre, Aldwych, WC 2, with Margaret Lockwood, Richard Todd, Michael Denison. 7 p m, subsequently at 7.30 p m

The Dead Sea Scrolls (*above*) exhibited at the British Museum, until 29 January. Lent by Jordanian Government

National Cat Club Show and competition at Olympia, W 8. A pet section and a pedigree section which includes the first lilac cat born in Britain. Kittens for sale. 10.30 a m-6.30 p m

Film: Christmas revival of Jacques Tati in *Monsieur Hulot's Holiday* at Prince Charles Cinema, Leicester Square. Time to be announced

Handel's Messiah: London Philharmonic Orchestra, conducted by John Pritchard. Soloists: Elizabeth Robson, Yvonne Minton, John Wakefield, and Donald Bell. Royal Festival Hall, 7.30 p m

New restaurant: Icelandic Food Centre opens at 5 Regent St. The restaurant will seat 60 people, and will serve Icelandic specialities such as *Hakarl* (shark meat hors d'oeuvre), roast ptarmigan, Icelandic lamb, and a drink called *Brennivin*, or black death, a potent potato distillation flavoured with aniseed. Attached to the restaurant will be a shop selling the same Icelandic specialities

FRI 17

Discs: *Gotta Get a Hold of Myself* by Dee Dee Warwick (*above*), younger sister of Dionne, Mercury 6s 8d. Also: protest song *The Revolution Kind* by Sonny, Atlantic 6s 8d. See page 5

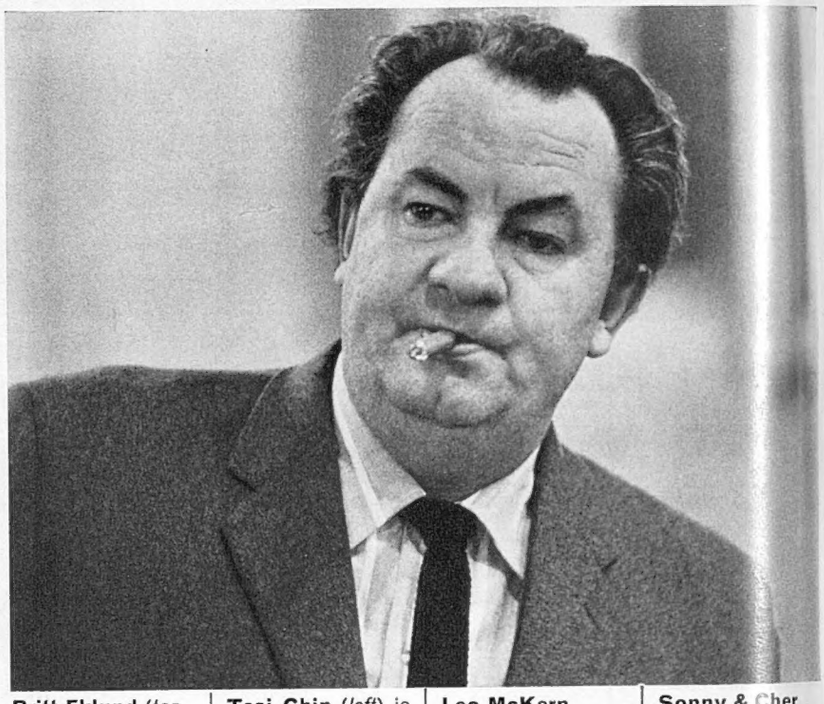
Bertram Mills Circus opens at Olympia (FUL 3333) maybe for the last time. They claim it is the best since they started in 1920. At 3 p m and 8 p m on opening day, then at 2.30 p m and 7.30 p m, except the week beginning Boxing Day and Saturdays, when there will be three performances daily, 1.45 p m, 4.45 p m and 7.45 p m

Peter Pan opens at the Scala Theatre, Charlotte Street, W 1 (MUS 5731), at 7 p m, subsequently at 6.30 p m. Sylvia Syms plays Peter Pan, Alison Frazer plays Wendy and Ronald Lewis plays Captain Hook—and Mr Darling

New film: *The Battle of the Bulge* opens at Casino Cinema, Old Compton Street, W 1. First war epic in Cinerama; the story of American divisions in the Ardennes in 1944. Directed by Ken Annakin, starring Robert Shaw, Henry Fonda, Pier Angeli. Time to be announced

Each week London Life (incorporating The Tatler) publishes a comprehensive entertainment guide from Saturday to the following Friday. Entries in this guide are not paid for. Individuals or organizations wishing to appear in the guide are invited to post full information to Entertainment Guide, P.O. Box 166, 11 New Fetter Lane, EC 4. London Life is published from Elm House, 10-16 Elm Street, London, WC 1 (TER 1234)

FORTHCOMING PEOPLE



Britt Eklund (*top picture*) will appear in her first television play on Saturday, 18 December. The play, *A Cold Peace* by Robert Muller, is one of ABC's new Armchair Theatre series. Britt plays the part of a Riviera waif who consoles an expatriate English writer (Ian Hendry) through some dramatic summer weeks. Next year she will be seen in the De Sica comedy film *After The Fox*, in which she plays opposite Victor Mature and her husband, Peter Sellers

Tsai Chin (*left*) is a cabaret star in whom East and West merge. She puts across her own, frequently amusing variants of Western songs, including some Cockney numbers —*Any Old Iron* is a riot in Chinese. She is currently making a series of Fu Manchu films and her second LP—consisting of pop poetry and satire—is just out

Leo McKern *(above)*, who plays the Baron in the Royal Shakespeare production of *The Thwarting of Baron Bolligrew*, Robert Bolt's first play for children, which opens at the Aldwych Theatre on Saturday, 11 December

Sonny & Cher *(right)* are the first pop singers to have made marriage a trade mark. They wear each other's clothes, sing each other's songs. He writes, she sings—so does he, sometimes with her, sometimes alone. Sonny's new disc, *The Revolution Kind*, is out on Friday, 17 December

Photograph by Gerald Schatzberg

Films

A detailed guide to programmes in the London area. Films recommended by Penelope Houston *of "Sight & Sound" are starred. Details checked at time of going to press but readers are advised that all programmes are subject to last - minute change. Col=colour; B & W= black & white; WS=wide screen; †=Special late-night shows*

OPENINGS

Th 16 Dec: **SHAKESPEARE**
✶ **WALLAH. Academy Two, Oxford St, W 1** (GER 5129). Director: James Ivory. Experiences of a touring drama group. Stars: Sashi Kapoor, Geoffrey Kendal, Laura Liddell. India. B & W. 1 hr 58 min. 1965

F 17 Dec: **THE BATTLE OF THE BULGE. Casino, Old Compton St, W 1** (GER 6877). Bookable. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. Director: Ken Annakin. Stars: Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews. US. Col. Cinerama. 1965

WEST END

THE AGONY AND THE ECSTASY (U). **Astoria Charing X Rd** (GER 5385). 2.30, 8.0. Sun: 4.30, 8.0. Director: Carol Reed, from Irving Stone. "Heston hits the ceiling."—Saturday Review. Life of Michelangelo. Stars: Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews. US. Col. Todd-AO. 2 hr 19 min (plus intermission). 1964

THE AMOROUS ADVENTURES OF MOLL FLANDERS (X). **Berkeley, Tottenham Court Rd** (MUS 8150). Pgm: 1.30, 4.50, 8.30. Sun: 4.50, 8.30. Director: Terence Young. From Defoe out of *Tom Jones*. Stars: Kim Novak, Leo McKern, Richard Johnson, Angela Lansbury, Hugh Griffith, Daniel Massey, Vittorio de Sica. GB. Col. WS. 2 hr 2 min. 1965 (Check)

BILLIE (U). **London Pavilion, Piccadilly Circus, W 1** (GER 2982). Director: Don Weis. High school comedy. Stars: Patty Duke, Jim Backus, Warren Berlinger. US. Col. WS. 1 hr 26 min. 1965. With: THE GLORY GUYS (A)

✶ **BOUDU** (A). **Academy Two**
✶ **Oxford St, W 1** (GER 5129).
✶ (Ends 15 Dec.) 2.5, 5.10, 8.25. Sun: 5.10, 8.25. Director: Jean Renoir. Adventures of an anti-bourgeois tramp in Paris. Stars: Michel Simon, Marcelle Hainia. France (subtitled). B & W. 1932. 1 hr 25 min. With: THE PEACH THIEF (A)

CARRY ON NURSE (U). **Gala Royal, Edgware Rd, W 2** (AMB 2345). From 16 Dec. Director: Gerald Thomas. The second of the series. Stars: Shirley Eaton, Terence Longden, Wilfred Hyde White. GB. B & W. 1 hr. 25 min. 1958. With: THE DAM BUSTERS (U)

✶ **CAT BALLOU** (A) **La Con**
✶ **tinentale, Tottenham Ct Rd** (MUS 4193). (Ends 15 Dec.) 1.10, 5.5, 9. Sun: 5.30, 9.5. Director: Elliot Silverstein. Parody western. Stars: Jane Fonda, Lee Marvin, Michael Callan, Nat "King" Cole, Stubby Kaye. US. Col. 1 hr 35 min. 1965. With: ON THE WATERFRONT (A)

✶ **THE DAM BUSTERS** (U). **Gala Royal, Edgware Rd, W 2** (AMB 2345). From 16 Dec. Director: Michael Anderson. Bouncing bombs on the Eder Dam. Stars: Richard Todd, Michael Redgrave, Ursula Jeans, Basil Sydney. GB. B & W. 2 hr 4 min. 1955. With: CARRY ON NURSE (U)

✶ **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.40, 2.0, 4.20, 6.40, 9.0. Pgm: 11.15, 1.29, 3.50, 6.12, 8.30. Director: Lars Magnus Lingren. The love affair of a waitress & a ship's officer. Stars: Jarl Kulle, Christina Schollin. Sweden. B & W. 1 hr 51 min. 1964

✶ **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. Director: Terence Young. Caribbean Bond. Stars: Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. GB. Col. 1 hr 45 min. 1962. With: FROM RUSSIA WITH LOVE (A)

THE EARLY BIRD (U). **Leicester Sq Theatre, Leicester Sq, W 1** (WHI 5252). Director: Robert Asher. Comic adventures of a milkman. Stars: Norman Wisdom, Edward Chapman, Jerry Desmonde. GB. Col. 1 hr 38 min. 1935

† **THE EARTH DIES SCREAMING** (A). **Rialto, Coventry St, W 1** (GER 3488). Pgm: 12.0, 2.45, 5.25, 8.10 (Sat Pgm: 11.45). Sun: 2.30, 5.15, 8.0. Director: Terence Fisher. Science fiction adventure. Stars: Willard Parker, Virginia Field, Dennis Price. GB. B & W. 1 hr 2 min. 1964. With: WITCHCRAFT (X)

3 FABLES OF LOVE (A). **La Continentale, Tottenham Ct Rd,** (MUS 4193). Directors: Herve Bromberger, Alessandro Blasetti, Rene Clair. Free adaptations from LaFontaine. Stars: Hardy Kruger, Michel Serrault, Rossano Brazzi, Leslie Caron. France/Italy/Spain. B & W. 1 hr 50 min. 1962. With: WHAT'S NEW PUSSYCAT? (X)

† **UNE FEMME MARIEE** (X).
✶ **Cameo Moulin, Gt Windmill**
✶ **St** (GER 1653). Pgm: 10.30, 1.5,
✶ 3.40, 6.15, 8.0. (Sat only: 10.50.) Sun: from 2.30. Director: Jean-Luc Godard. One day in the life of a married woman. Stars: Macha Meril, Bernard Neal, Phillipe Leroy. France (sub-titled). B & W. 1 hr 35 min. 1964. With: TAKE OFF YOUR CLOTHES AND LIVE (Check)

FIFI LA PLUME (U). **Paris-Pullman, Drayton Gdns** (FRE 5898). 3.30, 5.40, 9.30. Sun: 6.0, 9.30. Director: Albert Lamorisse. Stars: Philippe Avron, Mireille Negre, Henri Lambert. Comedy. France (sub-titled). B & W. 1 hr 20 min. 1965

✶ **FROM RUSSIA WITH LOVE**
✶ (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. Director: Terence Young. Bond in Istanbul. Stars: Sean Connery, Pedro Armendariz, Daniela Bianchi, Lotte Lenya. GB. Col. 1 hr 50 min. 1963. With: DR NO (A)

THE GLORY GUYS (A). **London Pavilion, Piccadilly Circus, W 1** (GER 2982). Director: Arnold Laven. Cavalry western. Stars: Harve Presnell, Tom Tryon, Senta Berger, Michael Anderson Jnr. US. Col. WS. 1 hr 51 min. 1965. With: BILLIE (U)

† **THE GREAT RACE** (U).
✶ **Coliseum, St Martin's La, WC 2** (TEM 3161). Bookable. Showing: 2.30, 7.30, Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30. Director: Blake Edwards. Cost $12 million. Round the world by car in 1908. Stars: Jack Lemmon (real name John Uhler Lemmon III), Tony Curtis (real name Bernie Schwartz). US. Col. WS. 2 hr 35 min. 1965

† **THE HALLELUJAH TRAIL** (U). **Casino, Old Compton St, W 1** (GER 6877). (Ends 15 Dec.) Bookable. Showing: 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. Director: John Sturges. Comedy western. Stars: Burt Lancaster, Lee Remick, Donald Pleasence. US. Col. Cinerama. 3 hr 15 min. 1965

† **THE HEROES OF TELEMARK** (U). **Odeon Leicester Sq, W 1** (WHI 6111). 12.40, 3.15, 5.55, 8.35 (Sat only: 11). Pgm: 12.30, 2.50, 5.30, 8.15. Sun Pgm: 3.15, 5.30, 8.15. & Odeon Kensington (WES 0131). Sunday 12 Dec, 7 days. Director: Anthony Mann. WW II Norwegian commandos. "The Guns of Navarone" on ice. Stars: Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave. GB. Col. WS. 2 hr 11 min. 1965

KAPO (X). **Gala Royal, Edgware Rd, W 2** (AMB 2345). (Ends 15 Dec.) Pgm: 1.25, 5.5, 8.45. Sun: 4.45, 8.35. Director: Gillo Pontecorvo. Concentration camp drama. Stars: Susan Strasberg, Emmanuele Riva. Italy/France. B & W. 1 hr 58 min. 1960. With: WILD STRAWBERRIES (A)

† **4 KINDS OF LOVE** (X). **Cameo-Royal, Charing X Rd** (WHI 6915). 10.40, 1.5, 3.25, 6.5, 8.40. Sun: 3.20, 5.55, 8.30. Pgm: 10.40, 12.35, 3.5, 5.35, 8.5. F & Sat: 10.50. Directors: Bolognini, Comencini, Dino Risi, Franco Rossi. 4-episode comedy. Stars: Gina Lollobrigida (the part for which she was prosecuted for "arousing lascivious feelings among cinema audiences"), Elke Sommer, Virna Lisi (also charged), Monica Vitti, Italy (sub-titled). B & W. 1 hr 51 min. 1965

KING RAT (A). **Columbia, Shaftesbury Av, W 1** (REG 5414). Director: Bryan Forbes. Survival of the toughest in a Japanese prison camp. Stars: George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills. U.S. B & W. 2 hr 14 min. 1964

† **LADY L** (A). **Empire, Lei-**
✶ **cester Sq, W 1** (GER 1234). 12.53, 3.30, 6.7, 8.44. (Sat only: 11.28.) Sun: 3.13, 5.50, 8.27. Director: Peter Ustinov from Romain Gary. From gutter to riches in turn-of-the-century Paris. Stars: Sophia Loren, Paul Newman, Peter Ustinov, David Niven. GB. Col. WS. 1965

LES ADOLESCENTES (X). **International Film Theatre, Bayswater** (BAY 2345). 3.20, 7.0. Sun: 6.55. Director: Alberto Lattuada. Stars: Christian Marquand, Catherine Spaak, Jean Sorel. Italy/France. 1 hr 31 min. 1960. With: WALK ON THE WILD SIDE (X)

✶ **MONSIEUR HULOT'S HOLIDAY** (U). **Prince Charles Theatre, Leicester Sq, W 1** (GER 8181). From 16 Dec. Director: Jacques Tati. Misadventures of a Frenchman on holiday. Stars: Jacques Tati, Nathalie Pascaud. France. B & W. 1 hr 30 min. 1951/2

† **MY FAIR LADY** (U).
✶ **Warner, Leicester Sq, W 1**
✶ (GER 3423). Bookable. 2.30, 7.45 Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8.0. Sun: 3.15, 7.30. Director: George Cukor. Oscar designs by Cecil Beaton. Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White. US. Col. Super Panavision. 3 hr 5 min. 1964

NO QUESTIONS ON SATURDAY (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). Director: Alex Joffe. France's hit comedy of the year. Stars: Robert Hirsch, Rina Ganov, Dahlia Friedland. France/Israel. B & W. 1 hr 46 min. 1964

† **ONE-EYED JACKS** (A). **Ba-**
✶ **ker St Classic** (WEL 8836). Th 16 Dec, 3 days. Pgm: 12.30, 2.50, 5.35, 8.15 (Sat only: 11.15). Director: Marlon Brando. Sadism and sunsets—3 years in the making at a cost of $6 million. Stars: Marlon Brando, Katy Jurado, Karl Malden. US. Col. 2 hr 20 min. 1961

✶ **ON THE WATERFRONT** (A). **La Continentale, Tottenham Ct Rd** (MUS 4193). (Ends 15 Dec.) 3.10, 7.5. Sun: 3.45, 7.15. Director: Elia Kazan. A fight against the organized corruption of Manhattan dockland. Stars: Marlon Brando, Eva Marie Saint, Rod Steiger. US. B & W. 1952. With: CAT BALLOU (A)

OPERATION CROSSBOW (A). **Jacey, Strand** (TEM 3648). From 9 Dec-16 Dec. Director: Michael Anderson. 1.0, 3.35, 6.5, 8.40. Sun: 4.15, 6.30, 8.45. Director: Michael Anderson. WW II Intelligence operation against the V-2. Stars: Sophia Loren, George Peppard, Trevor Howard, John Mills. GB. Col. WS. 1 hr 56 min. 1935

✶ **THE PEACH THIEF** (A). **Academy Two, Oxford St, W 1** (GER 5129). (Ends 15 Dec.) 12.30, 3.35, 6.40, 9.50. Sun: 3.35, 6.40, 9.55. Director: Veulo Radev. Love affair in WW I. Bulgaria. Stars: Nevena Kokanova, Rade Markovich. Bulgaria (sub-titled). B & W. 1 hr 25 min. 1964

† **PEYTON PLACE** (A). **Carl-**
ton, Haymarket, SW 1 (WHI 3711). Pgm: 2.1, 4.59, 7.57. (Sat only: 11.15). Sun: 5.25, 7.53. Director: Mark Robson. Sex and dramatics in a small American town. Stars: Lana Turner, Diane Varsi, Russ Tamblyn. US. Col. WS. 2 hr 35 min. 1957/58

✶ **THE PINK PANTHER** (A). **Jacey, Marble Arch** (MAY 6396). Director: Blake Edwards. A French Inspector for whom the world is a banana skin. Stars: Peter Sellers, Capucine, David Niven. US. Col. WS. 1 hr 54 min. 1962. With: A SHOT IN THE DARK (A)

SANDS OF THE KALAHARI (A). **Plaza, Regent St** (WHI 8944). Pgm: 1.0, 3.20, 5.45, 8.15. Sun: 2.30, 5.30, 7.30. Director: Cy Endfield. Six survivors of a desert plane crash. Stars: Stanley Baker, Stuart Whitman, Susannah York. GB. Col. WS. 1965

SECRET PARIS (X). **Jacey, Piccadilly** (REG 1449). Showing: 11.30, 1.45, 4.0, 6.15, 8.30. Director: Edouard Logerau. Sensationalist documentary. France (English commentary). Col. 1 hr 25 min. 1964

A SHOT IN THE DARK (A). **Jacey, Marble Arch** (MAY 6396). Director: Blake Edwards. Stars: Peter Sellers, Elke Sommer, Herbert Lom. US. Col. WS. 1 hr 41 min. 1964. With: THE PINK PANTHER (A)

THE SLEEPING BEAUTY (U). **Odeon, Haymarket, SW 1** (WHI 2738). Bookable. Showing: M-F: 2.30, 8.0. Sat: 2.30, 5.30, 8.30. Sun: 4.30, 8.0. Directors: K Sergeyev & A Dudko. Stars: Leningrad Kirov Ballet Co. Russia. Col. 1 hr 40 min. 1964

THE SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8.0. Sun: 4.30. 8.0. Director: Robert Wise. From Rodgers & Hammerstein. Stars: Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker. US. Col. Todd-AO. 2 hr 50 min. 1964

† **TAKE OFF YOUR CLOTHES AND LIVE** (A). **Cameo-Moulin, Gt Windmill St** (GER 1653). Pgm: 10.30, 1.5, 3.40, 6.15, 8.0 (Sat only: 10.50.) Sun: from 2.30. Director: Arnold Leslie Miller. Nudist. Stars: Ian Michael, Jenny Lane, Maureen Haydon. GB. Col. 1 hr 3 min. 1962. With: UNE FEMME MARIEE (X)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8.0. Sun: 4.30, 8.0. Director: Ken Annakin. Comic air race before flying was dangerous. Stars: Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. GB. Col. Todd-AO. 2 hr 10 min. 1965

† **TO TRAP A SPY** (A). **Ritz,**
Leicester Sq, W 1 (GER 1234). Pgm: 1.35, 3.48, 6.6, 8.24. (Sat only: 11). Sun: 3.15, 5.33, 7.51. Director: Don Medford. First film from the UNCLE TV series. Stars: Robert Vaughn, Luciana Paluzzi. US. Col. 1 hr 30 min. 1964 (Check)

✶ **TOKYO OLYMPIAD** (U).
✶ **Academy One, Oxford St** (GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Pgm: 1.10, 3.35, 6.0, 8.35. Sun: 4.5, 6.15, 8.50. Director: Kon Ichikawa. Documentary on the 1964 Olympic Games. Japan. Col. WS. 2 hr 10 min. 1965

THE UGLY AMERICAN (U). **Baker St Classic** (WEL 8836). Sun 12 Dec, 4 days. Pgm: 12.55, 3.20, 5.50, 8.25. Sun: 4.15, 6.25, 8.40. Director: George Englund. American foreign policy in a world crisis. Stars: Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle. US. Col. 2 hr. 1962

WALK ON THE WILD SIDE (X). **International Film Theatre, Bayswater** (BAY 2345). 1.20, 5.0, 8.40. Sun: 4.55, 8.50. Director: Edward Dmytryk. Low life in New Orleans. Stars: Laurence Harvey, Jane Fonda, Barbara Stanwyck. US. B & W. 1 hr 54 min. 1962. With: LES ADOLESCENTES (X

✶ **WHATEVER HAPPENED**
✶ **TO BABY JANE?** (X). **Cameo, Victoria St** (VIC 6588). 12.0, 2.40, 5.20, 8.10. Director: Robert Aldrich. Psychological horror conflict. Stars: Bette Davis, Joan Crawford. US. B & W. 2 hr 12 min. 1962

✶ **WILD STRAWBERRIES** (A)
✶ **Gala Royal, Edgware Rd, W 2** (AMB 2345) (ends 15 Dec) 3.30. 7.10. Sun: 6.55. Director: Ingmar Bergman. Octogenarian meditates on the pattern of his life. Stars: Victor Sjöstrom. Bibi Anderssor Ingrid Thulin. Sweden. B & W. 1 hr 33 min. 1957. With: KAPO (X)

† **WITCHCRAFT** (X). **Rialto,**
✶ **Coventry St. W 1** (GER 3488). 1.25, 4.0, 6.45, 9.30. (Sat 12gm: 11.45.) Sun: 3.50, 6.35, 9.20. Director: Don Sharp. Horror. Stars: Jack Hedley, Jill Dixon, Lon Chaney, Marie Ney. GB. B & W. 1 hr 19 min. 1963/64. With: THE EARTH DIES SCREAMING (A)

THE WONDERFUL COUNTRY (U). **Cameo, Victoria St** (VIC 6588). Sun 12 Dec, 4 days. 11.45, 1.20, 3.15, 5.5, 6.55, 8.55. Sun: 4.30, 6.30, 8.30. Director: Robert Parrish. American soldier of fortune in Mexico. Stars: Robert Mitchum, Gary Merrill, Julie London. US. Col. 1 hr 36 min. 1958

✶ **A YANK AT OXFORD** (U).
Cameo, Victoria St (VIC 6588). Th 9 Dec. 3 days. Pgm: 11.20, 1.0, 3.0, 4.55, 6.50, 8.50. Director: Jack Conway. Comedy. Stars: Robert Taylor. Vivien Leigh, Lionel Barrymore. GB. B & W. 1 hr 34 min. 1938

PRE-RELEASE

These cinemas show films at least one week prior to general release

ONCE A THIEF (A). **Fulham Rd ABC** (FRO 2636) & **Edgware Rd ABC** (PAD 5901). Sun 12 Dec, 7 days. Director: Ralph Nelson. Out of prison in San Francisco. Stars: Alain Delon (his first Hollywood film), Van Heflin, Ann-Margret, Jack Palance. US. B & W. WS. 1 hr 46 min. 1965. With: THE SECRET OF MY SUCCESS (A)

More films on page 9

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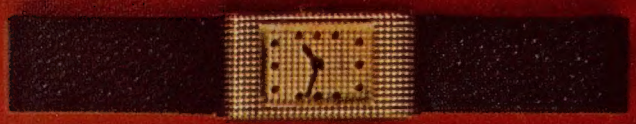

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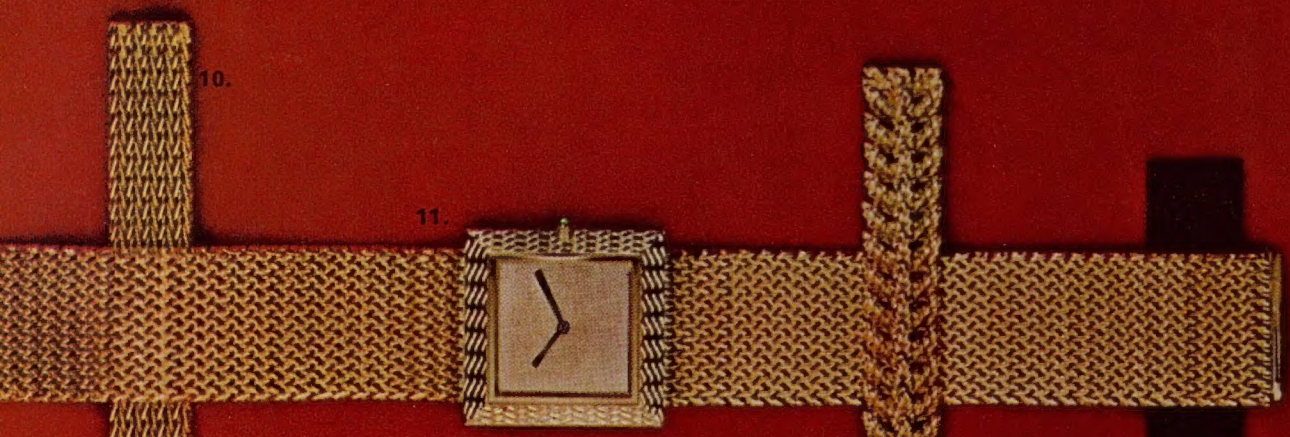
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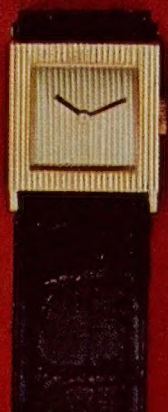
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DISTRICT DIRECTORY

A guide to local cinemas showing release programmes. The numbers refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

Acton Granada (ACO 4484) 1
Acton Odeon (ACO 4479) 3

Balham Odeon (KEL 1031) 4
Balham Ritz (KEL 1659) 106
Barking Odeon (RIP 2900) 2
Barkingside State (CRE 1745) 3
Barnet Essoldo (BAR 4450) 1
Barnet Odeon (BAR 4147) 3
Beckenham ABC (BEC 1171) 5
Becontree Odeon (SEV 2302) 94
Belmont Essoldo (WOR 4000) 49
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Blackheath ABC (GRE 2977) 5
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Camberwell Grand (ROD 4341) 46, 103
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Croydon ABC (CRO 0486) 5
Croydon Classic (CRO 6655) 43, 63
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Ealing Odeon (EAL 3939) 3
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East Ham Granada (GRA 3000) 33, 45
East Ham Odeon (GRA 3559) 3

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Edgware Rd Odeon (AMB 1050) 2
Edmonton Granada (EDM 5200) 1
Edmonton Regal (EDM 5222) 2
Elephant & Castle Theatre (ROD 4968) 5
Eltham ABC (ELT 1311) 5
Eltham Hill Gaumont (ELT 3767) 97, 125
Enfield ABC (ENF 4411) 1
Enfield Florida (ENF 2875) 3
Epsom Odeon (EH 49455) 4
Erith Odeon (Erith 2020) 4 (Sun 4 days)
Essex Rd ABC (CAN 2986) 1
Ewell Rembrandt (EWE 2211) 36, 38

Finchley Gaumont (HIL 3377) 3
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Forest Hill Capitol (FOR 2188) 5

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Golders Green Ionic (SPE 1724) 60, 81
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Greenwich Granada (GRE 2772) 4

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Hammersmith ABC (RIV 2388) 1
Hammersmith Broadway (RIV 6120) 3 (M 6 days)
Hammersmith Odeon (RIV 4081) 3
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Harrow Rd Prince of Wales (CUN 3303) 17, 26
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Hounslow Odeon (HOU 2096) 4

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Kilburn Grange (MAI 1664) 90, 120
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Kingsbury Odeon (COL 8237) 2
Kingston ABC (KIN 1121) 5
Kingston Granada (KIN 0404) 4
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Leyton Odeon (LEY 3211) 3
Leytonstone Rialto (LEY 1425) 3 (M 6 days)

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Mile End Rd ABC (STE 2041) 1
Mile End Rd Odeon (ADV 2034) 2
Morden Odeon (CHE 5007) 4
Muswell Hill ABC (TUD 6017) 1
Muswell Hill Odeon (TUD 1001) 2

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Peckham Odeon (NEW 1722) 5
Penge Odeon (SYD 5694) 4
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Richmond Gaumont (RIC 1760) 21, 49
Richmond Odeon (RIC 5759) 4
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Romford Odeon (RO 40300) 3 (M 6 days)

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St Albans Odeon (St Albans 53888) 3
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Shepherds Bush Odeon (SHE 2306) 2
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Surbiton Odeon (ELM 3884) 4
Sutton Granada (VIG 4440) 4
Swiss Cottage Odeon (PRI 5905) 3 (M 6 days)
Sydenham Granada (SYD 8696) 4

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Thornton Hth Granada (THO 2100) 98, 111
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Tooting Astoria (BAL 4020) 91, 119
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Tooting Granada (BAL 6601) 4
Tottenham Florida (TOT 1724) 1
Tottenham Palace (TOT 2141) 3
Twickenham Odeon (POP 5005) 4

Upton Park ABC (GRA 2644) 1
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Wimbledon Odeon (LIB 2277) 4
Woking Odeon (Woking 61275) 4 (Sun 4 days)
Woodford Majestic (WAN 3463) 1
Woodford Plaza (WAN 0788) 3
Wood Green Odeon (BOW 1330) 3
Woolwich ABC (WOO 7069) 5
Woolwich Granada (WOO 2678) 58, 109
Woolwich Odeon (WOO 2255) 4

GENERAL RELEASE

1 THE FAMILY JEWELS (U). **ABC North,** General Release Sun 12 Dec, 7 days. Director: Jerry Lewis. Comedy. Jerry Lewis (*above*) plays all members of the family. US. Col. 1 hr 40 min. 1964/5. With: TOWN TAMER (U)

2 THE GLORY GUYS (A). **Rank North,** Special Release Sun 12 Dec, 7 days. Director: Arnold Laven. Cavalry western. Stars: Tom Tryon & Senta Berger (*above*), Harve Presnell. US. Col. WS. 1 hr 51 min. 1965. With: BILLIE (U)

3 PEYTON PLACE (A). **Rank North,** General Release Sun 12 Dec, 7 days. Director: Mark Robson. Sex and dramatics in a small American town. Stars: Lana Turner, Diane Varsi (*above*), Russ Tamblyn. US. Col. WS. 2 hr 35 min. 1957/8

4 A VERY SPECIAL FAVOUR (X). **Rank South,** General Release, Sun 12 Dec, 7 days. Director: Michael Gordon. Sex comedy. Stars: Rock Hudson & Leslie Caron (*above*). US. Col. 1 hr 45 min. 1965. With: I SAW WHAT YOU DID (X)

5 THE WILD AFFAIR (A). **ABC South,** General Release Sun 12 Dec, 7 days. Director: John Krish. Comedy. Stars: Nancy Kwan (*above*), Terry-Thomas. GB. B & W. 1 hr 14 min. 1963. With: THE PLEASURE GIRLS (X)

OTHER RELEASES

ADVENTURE & EPICS

6 THE AMOROUS ADVENTURES OF MOLL FLANDERS (X). **Poplar Essoldo.** M 13 Dec, 6 days. Director: Terence Young. Slut's progress through London society via Newgate to the New World. Stars: Kim Novak, Richard Johnson, Angela Lansbury, Vittorio de Sica, Leo McKern, Hugh Griffith. GB. Col. WS. 2 hr 2 min. 1965

7 DEVIL SHIP PIRATES (U). **Hackney Essoldo.** Sun 12 Dec, 4 days. Director: Don Sharp. Buccaneer melodrama. Stars: Christopher Lee, Natasha Pyne. GB. Col. WS. 1 hr 26 min. 1963. With: BEACH PARTY (U)

8 DUEL OF CHAMPIONS (U). **Paddington Essoldo.** Th 16 Dec, 3 days. Directors: Terence Young, Ferdinando Baldi. Defence of Rome against the Albans. Stars: Alan Ladd, Jacques Sernas, Oscar Homolka. Italy (dubbed). Col. WS. 1 hr 45 min. 1961. With: WHEN COMEDY WAS KING (U)

9 HATARI! (U). **Dalston Classic.** ✱ Th 16 Dec, 3 days. 1.15, 4.40, 8.5. Director: Howard Hawks. Hunting for big game and Martinelli. Stars: John Wayne, Hardy Kruger, Elsa Martinelli. US. Col. 2 hr 37 min. 1962. With: THE WRESTLING GAME (U)

10 A HIGH WIND IN JAMAICA (A). **Raynes Park Rialto.** ✱ Sun 12 Dec, 4 days. Director: Alexander Mackendrick. Pirate chief finds children hard to handle. Stars: Anthony Quinn, Lila Kedrova. GB. Col. WS. 1 hr 43 min. 1965. With: DEAR BRIGITTE (U)

12 THE LONG SHIPS (A). **Islington Rex.** Th 16 Dec, 3 days. **Dalston Classic.** Sun 12 Dec, 4 days. Director: Jack Cardiff. Viking adventure. Stars: Richard Widmark, Sidney Poitier, Oscar Homolka, Russ Tamblyn. GB. Col. WS. 2 hr 4 min. 1963. With: THIS RUGGED LAND (U) Islington Rex. THE THIRD ALIBI (A) Dalston Classic

13 LORD JIM (A). **Hendon Gala.** Sun 12 Dec, 7 days. Director: Richard Brooks. Jim of Cambodia. Stars: Peter O'Toole, James Mason, Curt Jurgens, Dahlia Lavi. US. Col. WS. 2 hr. 1965

14 THE MAGNIFICENT SHOWMAN (U). **St Pancras Tolmer.** Th 16 Dec, 3 days. Director: Henry Hathaway. Circus life. Photography by Renoir. Stars: John Wayne, Claudia Cardinale, Rita Hayworth. US. Col. WS. 2 hr 17 min. 1964. With: RHYTHM 'N' GREENS (U)

15 THE MONGOLS (A). **Isling-**

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ton Rex. M 13 Dec, 3 days. Director: Leopoldo Savona. Large-scale spectacle. Stars: Anita Ekberg, Jack Palance. Italy/France (dubbed). Col. WS. 1 hr 55 min. 1960. With: THE STRONGEST MAN IN THE WORLD (A)

16 **MUTINY ON THE BOUNTY** (A). **Purley Regal.** Sun 12 Dec, 7 days. Director: Lewis Milestone. Trevor Howard cast adrift in the same way as Charles Laughton. Stars: Marlon Brando, Trevor Howard, Richard Harris. US. Col. WS. 2 hr 58 min. 1960/2

17 **THE PURPLE MASK** (U). **Harrow Rd Prince of Wales.** M 13 Dec, 6 days. Director: Bruce Humberstone. A kind of Pimpernel. Stars: Tony Curtis, Colleen Miller. US. Col. WS. 1 hr 22 min. 1955. With: THE THREE AVENGERS (U)

18 **RETURN TO TREASURE ISLAND** (U). **Brixton Classic.** Sun 12 Dec, 4 days. 1.15, 4.25, 7.20. Sun: 4.10, 7.15. Director: E A Dupont. A happy treasure hunt. Stars: Tab Hunter, Dawn Addams. US. Col. 1 hr 15 min. 1954. With: THE COMMAND (U)

20 **SON OF SPARTACUS** (A). **Hackney Essoldo.** Th 16 Dec, 3 days. Director: Sergio Corbucci. Historical spectacular. Stars: Steve Reeves, Jaques Sernas. Italy (dubbed). Col. WS. 1 hr. 42 min. 1962. With: TARZAN'S THREE CHALLENGES (U).

21 **STOWAWAY IN THE SKY** (U). **Clapton Kenninghall,** M 13 Dec, 6 days. **Richmond Gaumont,** Sun 12 Dec, 7 days. Director: Albert Lamorisse. Over France in a balloon. Stars: Pascal Lamorisse, Andre Gille. Narrated by Jack Lemmon. France. Col. 1 hr 1 min. 1958-60. With: THE MAGNIFICENT SEVEN (U), Clapton Kenninghall; WHAT'S NEW, PUSSYCAT? (X), Richmond Gaumont

22 **THE STRONGEST MAN IN THE WORLD** (A). **Islington Rex.** M 13 Dec, 3 days. Director: Antonio Leonviola. Strong-man Maciste. Stars: Mark Forest, Moira Orfa, Paul Wynter. Italy. Col. WS. 1 hr 37 min. 1961. With: THE MONGOLS (A)

23 **THE SUNDOWNERS** (U). **Victoria Biograph.** M 13 Dec, 3 days. Director: Fred Zinnemann. Nomad wanderings of a sheep-droving family. Stars: Robert Mitchum, Peter Ustinov, Deborah Kerr. GB/Australia. Col. 2 hr 4 min. 1960. With: THE COURT MARTIAL OF MAJOR KELLER (A)

25 **TARZAN'S THREE CHALLENGES** (U). **Hackney Essoldo.** Th 16 Dec, 3 days. Director: Robert Day. Tarzan saves the throne of Thailand. Stars: Jock Mahoney, Woody Strode. US. Col. 1 hr 32 min. 1963. With: SON OF SPARTACUS (U)

26 **THE THREE AVENGERS** (U). **Harrow Rd Prince of Wales.** M 13 Dec, 6 days. Director: Gianfranco Parolini. Ursus defeats an Arabian tyrant. Stars: Lisa Gastoni, Alan Steel, Nimmo Palmara. Italy (dubbed). Col. WS. 1 hr 38 min. 1964. With: THE PURPLE MASK (U)

COMEDIES

27 **ABBOTT & COSTELLO MEET THE INVISIBLE MAN** (U). **Stepney Essoldo.** M 13 Dec, 3 days. Director: Charles Lamont. Comedy of private eyes. Stars: Bud Abbott, Lou Costello. US. B & W. 1 hr 22 min. 1951. With: APACHE'S LAST BATTLE (U)

28 **BEACH PARTY** (U). **Hackney Essoldo.** Sun 12 Dec, 4 days. Director: William Asher. Anthropological farce. Stars: Frankie Avalon, Annette, Vincent Price. US. Col. WS. 1 hr 36 min. 1963. With: DEVIL SHIP PIRATES (U)

29 **THE BIG JOB** (U). **Raynes Park Rialto.** Th 16 Dec, 3 days. Director: Gerald Thomas. Farcical comedy. Stars: Sid James, Sylvia Syms, Dick Emery, Joan Sims, Lance Percival, Jim Dale. GB. B & W. 1 hr 28 min. 1965. With: 24 HOURS TO KILL (U)

30 **BILLY LIAR!** (A). **Chelsea** ★ **Classic.** Sun 12 Dec, 4 days. 12.45, 2.45, 4.45, 6.50, 8.55. Sun: 4.30, 6.35, 8.50. **Praed St Classic.** Sun 12 Dec, 7 days. 2.15, 5.45, 9.20. Sun: 5.40, 9.5. Director: John Schlesinger. The conflict of a fantasy life with the brute facts of Bradford. Stars: Tom Courtenay, Julie Christie. GB. B & W. WS. 1 hr 38 min. 1962. With: HOT ENOUGH FOR JUNE (A), Praed St Classic only

31 **THE BRASS BOTTLE** (U). **Dartford Granada.** Th 16 Dec, 3 days. Director: Harry Keller. Genie's view of American suburbia. Stars: Tony Randall, Burl Ives, Barbara Eden. US. Col. 1 hr 49 min. 1963. With: SHENANDOAH (U)

32 **THE BULLDOG BREED** (U). **Wandsworth Rd Granada.** Sun 12 Dec, 5 days (not M or W). Director: Robert Asher. Naval farce. Stars: Norman Wisdom, Liz Fraser. GB. B & W. 1 hr 41 min. 1960. With: THE SQUARE PEG (U)

33 **CARRY ON CLEO** (A). **East Ham Granada.** M 13 Dec, 6 days. Director: Gerald Thomas. Barging around Pinewood. Stars: Kenneth Williams, Sidney James, Amanda Barrie. GB. Col. 1 hr 32 min. 1964. With: THE REBEL (U)

34 **CARRY ON JACK** (A). **Victoria Biograph.** Th 16 Dec, 3 days. Director: Gerald Thomas. Period naval farce. Stars: Kenneth Williams, Juliet Mills, Bernard Cribbins. GB. Col. 1 hr 31 min. 1963. With: COMANCHE STATION (U)

35 **DEAR BRIGITTE** (U). **Raynes Park Rialto.** Sun 12 Dec, 4 days. Director: Henry Koster. Family comedy. Stars: James Stewart, Glynis Johns, Billy Mumy. US. Col. WS. 1 hr 40 min. 1964. With: A HIGH WIND IN JAMAICA (A)

36 **DOCTOR IN THE HOUSE** (U). **Ewell Rembrandt.** Sun 12 Dec, 7 days. Director: Ralph Thomas. Medical students. Stars: Dirk Bogarde, Kenneth More, Muriel Pavlow. GB. Col. 1 hr 32 min. 1954. With: GENEVIEVE (U)

37 **DR STRANGELOVE** (A). ★ **St Pancras Tolmer.** M 13 Dec, ★ 3 days. Director: Stanley ★ Kubrick. Nuclear black comedy. Stars: Peter Sellers, George C. Scott, Sterling Hayden. GB. B & W. 1 hr 34 min. 1963. With: THE BIG RISK (A)

38 **GENEVIEVE** (U). **Ewell** ★ **Rembrandt.** Sun 12 Dec, 7 days. Director: Henry Cornelius. London to Brighton in veteran cars. Stars: John Gregson, Kenneth More, Dinah Sheridan, Kay Kendall. GB. Col. 1 hr 26 min. 1952. With: DOCTOR IN THE HOUSE (U)

39 **HOT ENOUGH FOR JUNE** (A). **Praed St Classic.** Sun 12 Dec, 7 days. 12.30, 4.0, 7.30. Sun: 4.0, 7.20. Director: Ralph Thomas. Comedy-thriller of unwitting British spy. Stars: Dirk Bogarde, Sylva Koscina. GB. Col. 1 hr 36 min. 1963. With: BILLY LIAR! (A)

40 **HELP!** (U). **Queensbury** ★ **Essoldo & Finsbury Park Astoria.** Sun 12 Dec, 7 days. Director: Richard Lester. The second round. Stars: The Beatles. GB. Col. 1 hr 36 min. 1965. With: THE SECRET INVASION (A) Queensbury. FOLLOW THAT DREAM (U) Finsbury Park

41 **IN THE DOGHOUSE** (U). **Brixton Granada.** M 13 Dec, 5 days (not Sat). Director: Darcy Conyers. Veterinary farce. Stars: Leslie Phillips, Peggy Cummings, James Booth. B & W. 1 hr 33 min. 1961. With: THE INTELLIGENCE MEN (U)

42 **THE INTELLIGENCE MEN** (U). **Brixton Granada.** M 13 Dec, 5 days (not Sat). Director: Robert Asher. Satirical spy story. Stars: Eric Morecambe, Ernie Wise, GB. Col. WS. 1 hr 44 min. 1965. With: IN THE DOGHOUSE (U)

43 **A NEW KIND OF LOVE** (A). **Croydon Classic.** Sun 12 Dec, 7 days. 3.20, 7.0. Sun: 3.55, 7.10. Director: Mel Shavelson. Satire on the rag-trade. Stars: Paul Newman, Joanne Woodward. US. Col. 1 hr 49 min. 1962. With: THE LOVERS (X)

44 **OCEANS ELEVEN** (A). **Haverstock Hill Odeon.** Sun 12 Dec, 7 days. Director: Lewis Milestone. Clan comedy. Stars: Frank Sinatra, Dean Martin, Sammy Davis Jr, Peter Lawford. US. Col. WS. 2 hr 7 min. 1960. With: A KIND OF LOVING (X)

45 **THE REBEL** (U). **East Ham Granada.** M 13 Dec, 6 days. Director: Robert Day. Hancock goes bohemian. Stars: Tony Hancock, George Sanders, Paul Massie, Irene Handl. GB. Col. 1 hr 44 min. 1960. With: CARRY ON CLEO (A)

46 **LA RONDE** (X). **Camberwell** ★ **Grand.** M 13 Dec, 6 days. **Cheam Granada.** Sun 12 Dec, 7 days. Director: Roger Vadim. "A lollipop"—The Spectator. Stars: Jane Fonda, Claude Giraud. France. Col. 1 hr 50 min. 1964. With: CAMP ON BLOOD ISLAND (X)

48 **THE SQUARE PEG** (U). **Wandsworth Rd Granada.** Sun 12 Dec, 5 days (not M 13 or W 15 Dec). Director: John Paddy Carstairs. Army farce. Stars: Norman Wisdom, Honor Blackman. GB. B & W. 1 hr 29 min. 1958. With: THE BULLDOG BREED (U)

49 **WHAT'S NEW PUSSYCAT?** (X). **Belmont Essoldo.** Sun 12 Dec, 7 days. **Richmond Gaumont.** Sun 12 Dec, 7 days. Director: Clive Donner (*Nothing But the Best*). Sex Comedy. Stars: Peter O'Toole, Peter Sellers, Ursula Andress, Capucine. GB. Col. 1 hr 48 min. 1965. With: STOWAWAY IN THE SKY (U) Richmond only

50 **WHEN COMEDY WAS KING** (U). **Paddington Essoldo.** Th 16 Dec, 3 days. Director: Robert Youngson. Compilation of classic comedies. Stars: Charles Chaplin, Laurel & Hardy, Buster Keaton. US. B & W. 1 hr 30 min. 1959. With: DUEL OF CHAMPIONS (U)

DOCUMENTARIES

52 **TERMINUS** (U). **Stockwell** ★ **Classic.** Th 16 Dec, 3 days. 1.30, 4.30, 7.30. Director: John Schlesinger. (Venice Documentary Prize 1961.) 24 hours in the life of Waterloo Station. GB. B & W. 30 min. 1961. With: HENRY V (U)

53 **THE WRESTLING GAME** (U). **Dalston Classic.** Th 16 Dec, 3 days. 3.50, 7.20. Director: Gerry Levy. Sport, spectacle and humour. Stars: Rebel Ray Hunter, Docker Don Steadman. GB. Narrated by John Slater. B & W. 34 min. 1962. With: HATARI (U)

DRAMA

54 **BRIEF ENCOUNTER** (A). ★ **Kilburn Classic.** Th 16 Dec, 3 days. 1.0, 4.15, 7.30. Director: David Lean. From the play by Noël Coward. Stars: Trevor Howard, Celia Johnson. GB. B & W. 1946. With: JOLSON SINGS AGAIN (U)

55 **THE BEDFORD INCIDENT** ★ (A). **Brentwood Odeon &** **Erith Odeon.** Th 16 Dec, 3 days. Director: James B. Harris. Naval *Fail Safe*. Stars: Richard Widmark, Eric Portman, Sidney Poitier. US. B & W. 1 hr 42 min. 1965. With: LOVE HAS MANY FACES (A)

56 **HENRY V** (U). **Stockwell** ★ **Classic.** Th 16 Dec, 3 days. 2.5, ★ 5.10, 8.15. Director: Laurence Olivier. Once more, dear friends. Stars: Laurence Olivier, Leslie Banks, Esmond Knight, Leo Genn, Renee Asherson, Robert Newton. GB. Col. 2 hr 17 min. 1944. With: TERMINUS (U)

57 **HOUSE OF WOMEN** (A). **Notting Hill Imperial Playhouse.** M 13 Dec, 3 days. Director: Walter Doniger. Feuds in a women's prison. Stars: Barbara Nichols, Shirley Knight. US. B & W. 1 hr 9 min. 1961. With: THE STRANGLER (X)

58 **A KIND OF LOVING** (X). ★ **Woolwich Granada.** M 13 Dec, 6 days. **Haverstock Hill Odeon.** Sun 12 Dec, 7 days. Director: John Schlesinger. A marriage of necessity in the North. Stars: Alan Bates, June Ritchie. GB. B & W. 1962. With: THE LONG, THE SHORT & THE TALL (X), Woolwich; OCEANS ELEVEN (A), Haverstock Hill

59 **THE KITCHEN** (X). **Tooting Bec Classic.** Sun 12 Dec, 4 days. 3.35, 7.0. Sun 6.50. Director: James Hill. Behind the scenes in a restaurant kitchen. Stars: Carl Mohner, Mary Yeomans, Eric Pohlmann, Tom Bell. GB. B & W. WS. 1 hr 14 min. 1961. With: MEIN KAMPF (X)

60 **THE LEATHER BOYS** (X). **Golders Green Ionic.** Sun 12 Dec, 7 days. Director: Sidney J. Furie. The ton-up coterie. Stars: Rita Tushingham, Dudley Sutton, Colin Campbell. GB. B & W. WS. 1 hr 48 min. 1962. With: EXPRESSO BONGO (A)

61 **A LETTER TO THREE** ★ **WIVES** (A). **Hampstead Classic.** Sun 12 Dec, 7 days. Director: Joseph Mankiewicz. An examination of relationships. Stars: Kirk Douglas, Linda Darnell, Ann Sothern. US. B & W. 1 hr 43 min. 1949. With: VON RYAN'S EXPRESS (U)

62 **LOVE HAS MANY FACES** (A). **Brentwood Odeon &** **Erith Odeon.** Th 16 Dec, 3 days. Director: Alexander Singer. Acapulcan melodrama. Stars: Lana Turner, Cliff Robertson. US. Col. 1 hr 44 min. 1964. With: THE BEDFORD INCIDENT (A)

63 **THE LOVERS** (X). **Croydon** ★ **Classic.** Sun 12 Dec, days. 1.50, 5.30, 9.5. Director: Louis Malle. Luxurious passion. Stars: Jeanne Moreau, Jean-Marc Bory, Alain Cuny. France (sub-titled). B & W. 1 hr 23 min. 1958. With: NEW KIND OF LOVE (A)

64 **OLIVER TWIST** (U). **Waterloo Stn Classic.** Th 16 Dec, 3 ★ days. 3.0, 5.25, 8.0. Director: David Lean. Stars: Alec Guinness, Robert Newton, Kay Walsh, John Howard Davies, Anthony Newley. GB. B & W. 1 hr 56 min. 1948

65 **THE PUMPKIN EATER** (X). ★ **Hampstead Everyman.** M 13 Dec, 7 days. Director: Jack Clayton. Marriage problems for an obsessive procreatress. Stars: Anne Bancroft, Peter Finch, James Mason. GB. B & W. 1 hr 50 min. 1963

67 **TUNES OF GLORY** (A). **Waterloo Stn Classic.** Sun 12 Dec, 4 days. 2.30, 4.15, 6.35, 8.30. Director: Ronald Neame. Life in a Scottish regiment. (Venice Acting Prize.) Stars: Alec Guinness, John Mills. GB. Col. 1 hr 45 min. 1960

69 **WOMAN OF SUMMER** (X). † **Notting Hill Classic.** Th 16 ★ Dec, 3 days. 12.35, 2.35, 4.40, 6.45, 8.50, (Sat only, 11.15). Director: Franklin Schaffner. Life story of a "stripper." From William Inge's *A Loss of Roses*. Stars: Joanne Woodward, Richard Beymer, Claire Trevor, Carol Lynley. US. B & W. WS. 1 hr 34 min. 1962

HORROR

70 **THE BLOOD OF THE VAMPIRE** (X). **Ealing Walpole.** Sun 12 Dec, 7 days. Director: Henry Cass. Gothic horror. Stars: Barbara Shelley, Donald Wolfit. GB. Col. WS. 1 hr 25 min. 1958. With: THE CURSE OF THE WEREWOLF (X)

71 **THE BODY SNATCHERS** ★ (A). **Stockwell Classic.** Sun 12 Dec, 4 days. 3.25, 6.25, 9.20. Sun: 6.10, 9.10. Director:

Robert Wise. Stars: Boris Karloff, Henry Daniell. US. B & W. 1 hr 13 min. 1945. With: THE LEOPARD MAN (A)

72 **CRYPT OF HORROR** (X). **Welling Granada.** Sun 12 Dec, 4 days. Director: Thomas Miller. Melodrama of demoniac possession. Stars: Christopher Lee, Audrey Amber, Ursula Davis. Spain/Italy (dubbed). B & W. 1 hr 24 min. 1963. With: TERRIFIED (X)

73 **THE CURSE OF THE WEREWOLF** (X). **Ealing Walpole.** Sun 12 Dec, 7 days. Director: Terence Fisher. Baroque horror. Stars: Clifford Evans, Oliver Reed, Yvonne Romain. GB. Col. 1 hr 28 min. 1961. With: BLOOD OF THE VAMPIRE (X)

76 **THE LEOPARD MAN** (A). ✶ **Stockwell Classic.** Sun 12 Dec, 4 days. 1.50, 4.45, 7.40. Sun: 4.35, 7.30. Director: Jacques Tourneur. "Leopard" killings. Star: Dennis O'Keefe. US. B & W. 1 hr 6 min. 1943. With: THE BODY SNATCHERS (A)

77 **PLAYGIRLS & THE VAMPIRE** (X). **Dartford Granada.** M 13 Dec, 3 days. Director: Piero Regnoli. Five American showgirls in a deserted castle. Stars: Walter Brandi, Lyla Rocco. Italy (dubbed). B & W. 1 hr 25 min. 1962. With: AND SO TO BED (X)

78 **THE STRANGLER** (X). **Notting Hill Imperial Playhouse.** M 13 Dec, 3 days. Director: Burt Topper. Paranoic schizophrenic with a fetish for dolls. Stars: Victor Buono, David McLean, Diane Sayer. US. B & W. 1 hr 24 min. 1963. With: HOUSE OF WOMEN (A)

MUSICALS

79 **CAN-CAN** (U). **Chelsea Classic.** † Th 16 Dec, 3 days. 12.45, 3.5, 5.40, 8.15 (Sat only: 11.15). Director: Walter Lang. Cole Porter musical. Stars: Frank Sinatra, Shirley MacLaine, Maurice Chevalier. US. Col. 2 hr 10 min. 1959

81 **EXPRESSO BONGO** (A). **Golders Green Ionic.** Sun 12 Dec, 7 days. Director: Val Guest. Tin Pan Alley satire. Stars: Laurence Harvey, Sylvia Syms, Cliff Richard. GB. B & W. WS. 1 hr 50 min. 1959. With: THE LEATHER BOYS (X)

82 **JOLSON SINGS AGAIN** (U). **Kilburn Classic.** Th 16 Dec, 3 days. 2.35, 5.50, 9.5. Director: Henry Levin. The career of Al Jolson from retirement to comeback. Stars: Larry Parks, Barbara Hale, William Demarest. US. B & W. 1 hr 36 min. 1940. With: BRIEF ENCOUNTER (A)

83 **THE JOLSON STORY** (U). **Kilburn Classic.** Sun 12 Dec, 4 days. 1.30, 5.0, 8.30. Sun: 5.15, 8.45. Director: Alfred E. Green. Stars: Larry Parks, Evelyn Keyes. US. Col. 2 hr 8 min. 1946. With: WHO WAS MADDOX? (U)

84 **PAL JOEY** (U). **Finchley** ✶ **Rex.** Sun 12 Dec, 7 days. Director: George Sidney. From Rodgers & Hart. Stars: Frank Sinatra, Rita Hayworth, Kim Novak. US. Col. WS. 1 hr 52 min. 1957. With: COCKLESHELL HEROES (U)

85 **RHYTHM 'N' GREENS** (U). **St Pancras Tolmer.** Th 16 Dec, 3 days. Director: Christopher Miles. A beat history. Stars: The Shadows, Cliff Richard. GB. Col. 32 min. 1964. With: THE MAGNIFICENT SHOWMAN (U)

86 **WEST SIDE STORY** (A). ✶ **Chelsea Essoldo & Lewisham Rex.** Sun 12 Dec, 7 days. Director: Robert Wise. 10 Academy Awards, music by Bernstein. Stars: Natalie Wood, Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. US. Col. WS. 2 hr 33 min. 1961

THRILLERS

87 **THE BIG RISK** (A). **St Pancras Tolmer.** M 13 Dec, 3 days. Director: Claude Sautet. Crime melodrama. Stars: Jean-Paul Belmondo, Lino Ventura, Sandra Milo. France/Italy. B & W. WS. 1 hr. 1959. With: DR STRANGELOVE (A)

88 **FLIGHT FROM SINGAPORE** (U). **Tooting Bec Classic.** Th 16 Dec, 3 days. 3.35, 7.0. Director: Dudley Birch. Ex-RAF pilots run an airline in Malaya. Stars: Patrick Allen, Patrick Holt. GB. B & W. 1 hr 13 min. 1962. With: THE UNFORGIVEN (A)

89 **INTERPOL** (A). **Stoke Newington Coliseum.** Sun 12 Dec, 7 days. Director: John Gilling. Dope peddling melodrama. Stars: Victor Mature, Anita Ekberg, Trevor Howard. GB. B & W. WS. 1 hr 32 min. 1956. With: VICTIM FIVE (U)

90 **A PRIZE OF ARMS** (A). ✶ **Kilburn Grange.** M 13 Dec, 6 days. Director: Cliff Owen. Army payroll robbery. Stars: Stanley Baker, Tom Bell, Helmut Schmid. GB. B & W. 1 hr 45 min. 1961. With: HORIZONS WEST (A)

91 **PRIZE OF GOLD** (A). **Paddington Essoldo.** M 13 Dec, 3 days. **Tooting Astoria.** Sun 12 Dec, 7 days. Director: Mark Robson. Up-to-date pirates. Stars: Richard Widmark, Mai Zetterling, Nigel Patrick, George Cole. GB. Col. 1 hr 40 min. 1954. With: GUNMAN'S WALK (A)

93 **SPY WITH MY FACE** (A). **Hayes Essoldo.** Sun 12 Dec, 7 days. **Clapham Granada.** Sun 12 Dec, 7 days. **Southfields Plaza.** M 13 Dec, 6 days. Director: John Newland. From the UNCLE TV series. Stars: Robert Vaughn, Senta Berger. US. Col. 1 hr 26 min. 1964. With: COMPANY OF COWARDS (A). Hayes Essoldo. THE ROUNDERS (A), Clapham Granada. SON OF A GUNFIGHTER (U), Southfields Plaza

94 **TASTE OF FEAR** (X). **Becontree** ✶ **Odeon.** M 13 Dec, 6 days. Director: Seth Holt. Psychological mystery thriller. Stars: Susan Strasberg, Ronald Lewis, Christopher Lee. GB. B & W. 1 hr 22 min. 1961. With: TERROR OF THE TONGS (X)

95 **TERRIFIED** (X). **Welling Granada.** Sun 12 Dec, 4 days. Director: Lew Landers. The defeat of a hooded killer. Stars: Rod Lauren, Tracy Olsen, Steve Drexel. US. B & W. 1 hr 6 min. 1962. With: CRYPT OF HORROR (X)

97 **THE THIRD ALIBI** (A.) **Dalston Classic.** Sun 12 Dec, 4 days. 3.40, 7.10. Sun: 4.5, 7.20. **Eltham Hill Gaumont.** M 13 Dec, 6 days. Director: Montgomery Tully. Melodrama of a musical murderer. Stars: Laurence Payne, Patricia Dainton, Cleo Laine. GB. B & W. 1 hr 8 min. 1961. With: THE LONG SHIPS (A), Dalston Classic. THE PROUD ONES (U), Eltham Hill Gaumont

98 **TO TRAP A SPY** (A). **Thornton Heath Granada.** Sun 12 Dec, 7 days. **Walton Odeon.** Th 16 Dec, 3 days. Director: Don Medford. First film from the UNCLE TV series. Stars: Robert Vaughn, Luciana Paluzzi. US. Col. WS. 1 hr 30 min. 1965. With: THE PASSWORD IS COURAGE (U)

99 **TWENTY-FOUR HOURS TO KILL** (U). **Raynes Park Rialto.** Th 16 Dec, 3 days. Director: Peter Bexencenet. Smugglers in Beirut. Stars: Mickey Rooney, Lex Barker. US. Col. 1 hr 23 min. 1965. With: THE BIG JOB (U)

100 **VICTIM FIVE** (U). **Stoke Newington Coliseum.** Sun 12 Dec, 7 days. Director: Robert Lynn. Private eye drama. Stars: Lex Barker, Ronald Fraser, Walter Rilla. GB/Germany. Col. WS. 1 hr 28 min. 1964. With: INTERPOL (A)

101 **WHO WAS MADDOX?** (U). **Kilburn Classic.** Sun 12 Dec, 4 days. 3.40, 7.10. Sun: 4.10, 7.35. Director: Geoffrey Nethercott. Who indeed? Stars: Bernard Lee, Suzanne Lloyd, Jack Watling. GB. B & W. 1 hr 2 min. 1964. With: THE JOLSON STORY (U)

WAR

102 **ABOVE US THE WAVES** (U). **Notting Hill Imperial Playhouse.** Th 16 Dec, 3 days. Director: Ralph Thomas. Raid on German battleship Tirpitz by midget submarines. Stars: John Mills, James Robertson Justice, John Gregson. GB. B & W. 1 hr 39 min. 1955. With: MAN WITHOUT A STAR (A)

103 **CAMP ON BLOOD ISLAND** (X). **Camberwell Grand.** M 13 Dec, 6 days. **Cheam Granada.** Sun 12 Dec, 7 days. Director: Val Guest. WW II prison camp drama. Stars: André Morell, Carl Mohner, Barbara Shelley. GB. B & W. 1 hr 22 min. 1957. With: LA RONDE (X)

104 **COCKLESHELL HEROES** (U). **Finchley Rex.** Sun 12 Dec, 7 days. Director: José Ferrer. WW II naval drama. Stars: José Ferrer, Trevor Howard. GB. Col. WS. 1 hr 37 min. 1955. With: PAL JOEY (U)

105 **THE COURT MARTIAL OF MAJOR KELLER** (A). **Victoria Biograph.** M 13 Dec, 3 days. Director: Ernest Morris. War-time trial drama. Stars: Laurence Payne, Susan Stephen. GB. B & W. 1 hr 9 min. 1961. With: THE SUNDOWNERS (U)

106 **THE GREAT ESCAPE** (U). **Welling Granada.** Th 16 Dec, 3 days. **Balham Ritz.** Sun 12 Dec, 7 days. Director: John Sturges. POW escape drama. Stars: Steve McQueen, James Garner, Richard Attenborough. US. Col. WS. 2 hr 36 min. 1964

107 **THE GUNS OF NAVARONE** (A). **Highams Pk Regal, Harringay Curzon, Kings X Century.** M 13 Dec, 6 days. **Walthamstow Granada.** Sun 12 Dec, 7 days. **Hornchurch Odeon.** Sun 12 Dec, 7 days. Director: J. Lee Thompson. WW II Commandos. Filmed on Rhodes. Stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker. GB. Col. WS. 2 hr 36 min. 1961

108 **HMS DEFIANT** (A). **Stepney Essoldo.** Th 16 Dec, 3 days. Director: Lewis Gilbert. Period naval drama. Stars: Alec Guinness, Dirk Bogarde, Anthony Quayle. GB. Col. WS. 1 hr 41 min. 1962. With: THE MAN FROM LARAMIE (U)

109 **THE LONG AND THE SHORT AND THE TALL** (X). **Woolwich Granada.** M 13 Dec, 6 days. Director: Leslie Norman from Waterhouse & Hall. A class war and a guerilla war set in Malaya. Stars: Laurence Harvey, Richard Harris, Richard Todd, David McCallum, Kenji Takaki. GB. B & W. 1 hr 45 min. 1960. With: A KIND OF LOVING (X)

110 **MEIN KAMPF** (X). **Notting** ✶ **Hill Classic.** Sun 12 Dec, 4 days. 12.50, 3.15, 5.50, 8.20. Sun: 4.25, 6.35, 8.45. **Tooting Bec Classic.** Sun 12 Dec, 4 days. 1.30, 5.0, 8.30. Sun: 4.30, 8.35. Director: Erwin Leiser. The rise and fall of Adolf Hitler. Sweden (English commentary). B & W. 1 hr 57 min. 1960. With: THE KITCHEN (X), Tooting Bec Classic

111 **THE PASSWORD IS COURAGE** (U). **Thornton Heath Granada.** Sun 12 Dec, 7 days. **Walton Odeon.** Th 16 Dec, 3 days. Director: Andrew Stone. P.O.W.s in Poland (or Sussex). Stars: Dirk Bogarde, Alfred Lynch. GB. B & W. 1 hr 56 min. 1962. With: TO TRAP A SPY (A)

112 **THE SECRET INVASION** ✶ (A). **Queensbury Essoldo.** Sun 12 Dec, 7 days. Director: Roger Corman. Commandos in Yugoslavia. Stars: Stewart Granger, Raf Vallone, Mickey Rooney, Henry Silva, Ed Byrnes. US. Col. WS. 1 hr 35 min. 1963. With: HELP! (U)

113 **TARNISHED HEROES** (U). **Brixton Classic.** Th 16 Dec, 3 days. 3.30, 7.0. Director: Ernest Morris. WW II melodrama. Stars: Dermot Walsh, Anton Rogers. GB. B & W. 1 hr 16 min. 1961. With: NORTH TO ALASKA (U)

114 **VON RYAN'S EXPRESS** ✶ (U). **Hampstead Classic.** Sun 12 Dec, 7 days. Director: Mark Robson. Stars: Frank Sinatra, Trevor Howard, Sergio Fantoni, Brad Dexter, John Leyton. US. Col. WS. 1 hr 50 min. 1965. With: A LETTER TO THREE WIVES (A)

WESTERNS

115 **APACHE'S LAST BATTLE** (U). **Stepney Essoldo.** M 13 Dec, 3 days. Director: Hugo Fregonese. Stars: Lex Barker, Pierre Brice, Daliah Lavi. W. Germany/France/Italy/Yugoslavia (dubbed). Col. WS. 1 hr 38 min. 1963/4. With: ABBOTT & COSTELLO MEET THE INVISIBLE MAN (U)

116 **COMANCHE STATION** (U). **Victoria Biograph.** Th 16 Dec, 3 days. Director: Budd Boetticher. Stars: Randolph Scott, Nancy Gates. US. Col. WS. 1 hr 13 min. 1959. With: CARRY ON JACK (A)

117 **THE COMMAND** (U). **Brixton Classic.** Sun 12 Dec, 4 days. 2.40, 5.50, 9.5. Sun: 5.55, 9.0. Director: David Butler. US Cavalry. Stars: Guy Madison, James Whitman. US. Col. WS. 1 hr 34 min. 1953. With: RETURN TO TREASURE ISLAND (U)

118 **COMPANY OF COWARDS** (A). **Hayes Essoldo.** Sun 12 Dec, 7 days. Director: George Marshall. Comedy western. Stars: Glenn Ford, Stella Stevens. US. B & W. WS. 1 hr 26 min. 1964. With: SPY WITH MY FACE (A)

119 **GUNMAN'S WALK** (A). **Paddington Essoldo.** M 13 Dec, 3 days. **Tooting Astoria.** Sun 12 Dec, 7 days. Director:

TV: The Night to Stay In: Tuesday 14 December

Details subject to last-minute change

ITV at 8 p m

No Hiding Place. This episode: *Run, Johnny, Run.* A leading mobster and his henchman shoot the owner of an East End night club for his designs on his girl. Only Johnny saw the murder . . . With Raymond Francis, Johnny Briggs (*above*) and Ray Barrett

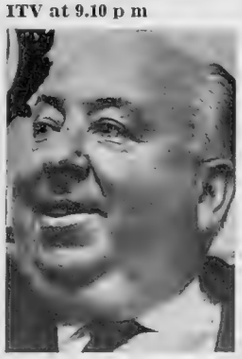
BBC-2 at 8 p m

Final of TV's Floodlit Rugby League

BBC-1 at 9 p m

Play of the Month: *The Joel Brand Story.* Written by Heinar Kipphardt, based on documentary book by Alec Weissberg and directed by Rudolph Cartier. Joel Brand was a Hungarian Jew sent to negotiate a trucks-for-Jews deal promoted by Eichmann. (*Above*) Anton Diffring (Eichmann) and Cyril Shaps (Brand)

ITV at 9.10 p m



Alfred Hitchcock Hour: *The Jar* is transparent, and contains some liquid and a floating object that resembles a human head . . . Directed and produced by Norman Lloyd

ITV at 10.05 p m

The World Tonight. Weekly current affairs programme reports on women's fashion. From New York, Tokyo, Rome and Paris come reports of "the British Look". Produced by Tim Hewat

BBC-2 at 10.20 p m

Intimations. Malcolm Muggeridge interviews Graham Sutherland (*above*). They will discuss the influences on his work, his theme of man in relation to nature, his controversial portrait of Churchill

ALEXANDER MAXIMILLIAN DINES OUT!

Photograph by Carapetian who eats at Minotaur and Genevieve
Model Virginia who could be persuaded to dine at L'Opéra
Model Sonia who might accept an invitation to the Minotaur
Alexander Maximillian who eats everywhere but prefers
Genevieve, L'Opéra and Minotaur
Car by Lord Montagu of Beaulieu who dines at Genevieve
Male Wardrobe by Moss Bros near L'Opéra
Advertisement designed by Royston Cooper Graphics who lunch at L'Opéra and Minotaur

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Marylebone High Street W1
Hunter 2244

L'OPÉRA
On the fringe of Theatre-land
32 Great Queen Street WC2
Holborn 9020

MINOTAUR
Chelsea Cloisters Sloane Avenue SW3
Knightsbridge 8608
Open Sundays

Phil Karlson. Stars: Van Heflin, Tab Hunter. US. Col. WS. 1 hr 35 min. 1958. With: PRIZE OF GOLD (A)

120 **HORIZONS WEST** (A). **Kilburn Grange.** M 13 Dec, 6 days. Director: Budd Boetticher. Post-Civil War western. Stars: Robert Ryan, Rock Hudson, Julie Adams. US. Col. WS. 1 hr 21 min. 1952. With: A PRIZE OF ARMS (A)

121 **THE MAGNIFICENT SEVEN** (U). **Clapton Kenninghall.** M 13 Dec, 6 days. Director: John Sturges. Suddenly last samurai. Stars: Yul Brynner, Eli Wallach, Steve McQueen. US. Col. WS. 2 hr 6 min. 1960. With: STOWAWAY IN THE SKY (U)

122 **THE MAN FROM LARAMIE** (U). **Stepney Essoldo.** Th 16 Dec, 3 days. Director: Anthony Mann. Trail of revenge. Stars: James Stewart, Arthur Kennedy. US. Col. WS. 1 hr 40 min. 1953. With: HMS DEFIANT (A)

123 **MAN WITHOUT A STAR** (A). **Notting Hill Imperial Playhouse.** Th 16 Dec, 3 days. Director: King Vidor. Cattle-war. Stars: Kirk Douglas, Jeanne Crain, Claire Trevor. US. Col. 1 hr 26 min. 1955. With: ABOVE US THE WAVES (U)

124 **NORTH TO ALASKA** (U). **Brixton Classic.** Th 16 Dec, 3 days. 1.20, 4.55, 8.30. Director: Henry Hathaway. The old West. Stars: John Wayne. Capucine, Fabian, Stewart Granger. US. Col. WS. 2 hr. 1960. With: TARNISHED HEROES (U)

125 **THE PROUD ONES** (U). **Eltham Hill Gaumont,** M 13 Dec, 6 days. Director: Robert Webb. Drama in a boom-town. Stars: Robert Ryan, Jeffrey Hunter, Virginia Mayo. US. Col. WS. 1 hr 34 min. 1956. With: THE THIRD ALIBI (A)

126 **THE ROUNDERS** (A). **Clapham Granada.** Sun 12 Dec, 7 days. Director: Burt Kennedy. Comedy western. Stars: Glenn Ford, Henry Fonda. US. Col. WS. 1 hr 14 min. 1964. With: SPY WITH MY FACE (A)

127 **SHENANDOAH** (U). **Dartford Granada.** Th 16 Dec, 3 days. Director: Andrew McLaglen. Farming through the Civil War. Stars: James Stewart, Doug McClure, Pat Wayne. US. Col. 1 hr 45 min. 1965. With: THE BRASS BOTTLE (U)

128 **SON OF A GUNFIGHTER** (U). **Southfields Plaza.** M 13 Dec, 6 days. Director: Paul Landres. Stars: Russ Tamblyn, Kieron Moore. US. Col. 1 hr 30 min. 1934. With: SPY WITH MY FACE (A)

129 **THIS RUGGED LAND** (U). **Islington Rex.** Th 16 Dec, 3 days. Director: Arthur Hiller. Struggle for justice on the ranch. Stars: Richard Egan, Terry Moore, Charles Bronson. US. B & W. WS. 1 hr 11 min. 1962. With: THE LONG SHIPS (A)

130 **THE UNFORGIVEN** (A). **Tooting Bec Classic.** Th 16 Dec, 3 days. 1.30, 4.55, 8.25. Director: John Huston. Period western with racial complications. Stars: Audrey Hepburn, Burt Lancaster, Audie Murphy, John Saxon. US. Col. WS. 2 hr 5 min. 1959. With: FLIGHT FROM SINGAPORE (U)

SUNDAY SPECIALS

Showing Sun 12 Dec only

ATTACK OF THE CRAB MONSTERS (X). Director: Roger Corman. Radiated crabs. Star: Richard Garland. US. B & W. 1 hr 3 min. 1956. With: **NOT OF THIS EARTH** (X). Director: Roger Corman. A fiend with death-ray eyes. Stars: Paul Birch, Morgan Jones. US. B & W. 1 hr 5 min. 1956. Double bill at **Kilburn Grange** (MAI 1664)

THE BRIDGE (X). Director: Bernhard Wicki. Four Festival Awards. Schoolboys' defence of a bridge in the last stages of WW II. Stars: Volker Bohnet, Fritz Wepper, Michael Hinz. W Germany. B & W. 1 hr 41 min. 1959. With: **BLOOD IS MY HERITAGE** (X). Director: Herbert L Strock. A rock 'n' rolling vampire. Stars: Sandra Harrison, Louise Lewis. US. B & W. 1 hr 9 min. 1957. Double bill at: **Hammersmith Broadway** (RIV 6120)

A BUCKET OF BLOOD (X). Director: Roger Corman. A maniacal waiter. Stars: Dick Miller, Barboura Morris, Anthony Carbone. US. B & W. 1 hr 6 min. 1959. With: **THE MIND BENDERS** (X). Director: Basil Dearden. Brain-washing. Stars: Dirk Bogarde, Mary Ure, John Clements. GB. B & W. 1 hr 53 min. 1962. Double bill at: **Bayswater ABC** (BAY 4149)

COLOSSUS OF RHODES (A). Director: Sergio Leone. A Colossal Colossus. Stars: Rory Calhoun, Lea Massari. France/Spain/Italy. Col. WS. 2 hr 7 min. 1960. With: **THUNDER OF DRUMS** (A). Director: Joseph Newman. US Cavalry melodrama. Stars: Richard Boone, Robert Hamilton, Luana Patten. US. Col. WS. 1 hr 37 min. 1961. Double bill at: **Highams Park Regal** (LAR 1888)

DAY OF THE OUTLAW (A). Director: Andre de Toth. Western. Stars: Robert Ryan, Burl Ives, Tina Louise. US. B & W. 1 hr 27 min. 1959. With: **GUN THE MAN DOWN** (U). Director: Andrew McLaglen. Betrayed thief seeks revenge. Stars: Robert Wilke, Angie Dickinson, James Arness. US. B & W. 1 hr 8 min. 1956. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

DR BLOOD'S COFFIN (X). Director: Sidney J Furie. Horror. Stars: Kieron Moore, Ian Hunter, Hazel Court. GB. Col. 1 hr 32 min. 1960. With: **TOO YOUNG TO LOVE** (X). Director: Muriel Box. Sex delinquency. Stars: Thomas Mitchell, Joan Miller, Pauline Hahn. GB. B & W. 1 hr 29 min. 1959. Double bill at: **East Ham Granada** (GRA 3000)

FOUR SKULLS OF JONATHAN DRAKE (X). Director: Edward Cahn. A voodoo curse. Stars: Edward Franz, Valerie French. US. B & W. 1 hr 10 min. 1959. With: **SHAKEDOWN** (X). Director: John Lemont. Nude photographer melodrama. Stars: Terence Morgan, Hazel Court, Robert Beatty. GB. B & W. 1 hr 32 min. 1959. Double bill at: **Brixton Granada** (BRI 2201)

FRANKENSTEIN'S DAUGHTER (X). Director: Richard Conha. Horror. Star: Sandra Knight. US. B & W. 1 hr 26 min. 1958. With: **NOT OF THIS EARTH** (X). Double bill at: **Camberwell Grand** (ROD 4341)

GIRL ROSEMARIE (X). Director: Rolf Thiele. Life of a prostitute. Stars: Nadja Tiller, Peter van Eyck. Germany. B & W. 1 hr 44 min. 1958. With: **MONKEY ON MY BACK** (X). Director: Andre de Toth. A drug-addicted boxer. Stars: Cameron Mitchell, Dianne Foster. US. B & W. 1 hr 32 min. 1957. Double bill at: **Stepney Essoldo** (STE 4152)

THE HELLIONS (A). Director: Ken Annakin. South African western. Stars: Richard Todd, Anne Aubrey. GB. Col. 1 hr 20 min. 1961. With: **REVAK THE REBEL** (A). Director: Rudolph Maté. Historical adventure. Stars: Jack Palance, Milly Vitale. US/Italy (dubbed). Col. 1 hr 26 min. 1960. Double bill at: **Camden Town Plaza** (GUL 2443)

IT CONQUERED THE WORLD (X). Director: Roger Corman. Horror. Stars: Peter Graves, Beverly Garland, Lee van Cleef. US. B & W. 1 hr 8 min. 1956. With: **I WAS A TEENAGE WEREWOLF** (X) Director: Gene Fowler Jnr. Horror. Stars: Michael Landon, Yvonne Lime, Tony Marshall. US. B & W. 1 hr 57 min. 1957. Double bill at: **Eltham Hill Gaumont** (ELT 3767)

JAILHOUSE ROCK (A). Director: Richard Thorpe. Musical. Star: Elvis Presley. US. B & W. 1 hr 37 min. 1957. With: **DAYS OF THRILLS AND LAUGHTER** (U). Director: Robert Youngson. Silent thrillers and comedies. Stars: Charlie Chaplin, Laurel & Hardy, Douglas Fairbanks, Keystone Cops. US. B & W. 1 hr 33 min. Compiled 1961. Double bill at: **Harrow Rd Prince of Wales** (CUN 3303)

THE MIND BENDERS (X). With: **THE TELL TALE HEART** (X). Director: Ernest Morris. From Edgar Allan Poe. Stars: Adrienne Corri, Laurence Payne. GB. B & W. 1 hr 18 min. 1960. Double bill at: **Walham Green ABC** (FUL 6050)

NO NAME ON THE BULLET (U). Director: Jack Arnold. Western. Stars: Audie Murphy, Joan Evans, Charles Drake. US. Col. WS. 1 hr 17 min. 1958. With: **THE POT CARRIERS** (A). Director: Peter Graham Scott. Convict comedy drama. Stars: Ronald Fraser, Paul Massie, Carole Lesley, Dennis Price. GB. B & W. 1 hr 24 min. 1962. Double bill at: **Paddington Essoldo** (CUN 2661)

SEVENTH SWORD (A). Director: Riccardo Freda. Triumph of the rightful heir. Stars: Brett Halsey, Beatrice Altariba, Giulio Bosetti. Italy/France (dubbed). Col. WS. 1 hr 24 min. 1962. With: **GO TO BLAZES** U). Director: Tom Farley. Documentary on causes of fire. Canada. B & W. 30 min. 1962. Double bill at: **King's X Odeon** (TER 3534)

SLEEPING TIGER (A). Director: Victor Hanbury. From Maurice Moiseiwitsch. Stars: Dirk Bogarde, Alexis Smith, Alexander Knox. GB. B & W. 1 hr 49 min. 1954. With: **THE SIEGE OF SYDNEY STREET** (A). Director: Robert Baker & Monty Berman. 1911 siege against anarchists. Stars: Donald Sinden, Peter Wyngarde, Kieron Moore. GB. B & W. 1 hr 33 min. 1960. Double bill at: **Woolwich Granada** (WOO 2678)

TALES OF TERROR (X). Director: Roger Corman. From Edgar Allan Poe. Stars: Vincent Price, Peter Lorre. US. Col. 1 hr 28 min. 1962. With: **PANIC IN THE YEAR ZERO** (X). Director: Ray Milland. After the Bomb. Stars: Ray Milland, Frankie Avalon. US. B & W. 1 hr 32 min. 1962. Double bill at: **Southfields Plaza** (VAN 5881)

UNTAMED (A). Director: Henry King. Attempt to establish a Dutch Free State in S Africa. Stars: Tyrone Power, Susan Hayward, Richard Egan. US. Col. WS. 1 hr 49 min. 1955. With: **DAY OF THE OUTLAW** (A). Double bill at: **Kings X Century** (TER 6321)

WORLD BY NIGHT NO 1 (X). Director: Luigi Vanzi. Documentary on the night-life of the world. Italy. Col. WS. 1 hr 44 min. 1960. With: **RIDER ON A DEAD HORSE** (A). Director: Herbert Strock. Gold and greed in the West. Stars: John Vivyan, Lisa Lu, Bruce Gordon. US. B & W. 1 hr 7 min. 1962. Double bill at: **Victoria Biograph** (VIC 1624)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St (GER 8819). *No smoking.* **ANSWER TO VIOLENCE.** Director: Jerzy Passendorper. Stars: Andrzej May, Bozena Kurowska, Grazyna Staniszewska. Poland. B & W. 1 hr 23 min. 1958

Starlight Cinema Club, May Fair Hotel, Berkeley Sq (MAY 7777). **THE DOLLY SISTERS.** Th 9 Dec, 3 days. 9.0. Director: Irving Cummings. From arrival to stardom with two refugee sisters in 1914. Stars: Betty Grable, June Haver, John Payne. US. Col. 1 hr 54 min. 1945. With: **LAURA.** 7.30, 11.0. Director: Otto Preminger. Mystery. Stars: Gene Tierney, Dana Andrews, Clifton Webb. US. B & W. 1 hr 28 min. 1944

THE INNOCENTS. Sun 12 Dec, 4 days. 8.0, 10.30. Sun 8.30. Director: Jack Clayton. Cannes Festival 1962. Stars: Deborah Kerr, Peter Wyngarde. GB. B & W. WS. 1 hr 40 min. 1961

TO TRAP A SPY. Th 16 Dec, 3 days. 8.0, 10.30. Director: Don Medford. First film from the UNCLE TV series. Stars: Robert Vaughn, Luciana Paluzzi. US. Col. 1 hr 30 min. 1965

NATIONAL FILM THEATRE

South Bank, SE 1 (WAT 3232)
No smoking. All foreign films sub-titled or with earphone commentary

Sat 11 Dec. **THE DOCKS OF NEW YORK.** 4.0, 8.30. Director: Josef von Sternberg. Stars: George Bancroft, Betty Compson, Olga Baclanova. US. Silent. B & W. 1928. **FOOTLIGHT PARADE.** 6.15. Director: Lloyd Bacon. Stars: Dick Powell, James Cagney, Joan Blondell, Guy Kibbee. US. B & W. 1933

Sun 12 Dec. **THE APU TRILOGY.** 4.0. Director: Satyajit Ray. Experiment of showing Ray's trilogy— *Father Panchali, Aparajito* and *The World of Apu.* All seats bookable 10s. India. B & W. 1952/1959

M 13 Dec. **RAILWAY PROGRAMME 1.** 6.15, 8.30. Rare shots from the Archive

T 14 Dec, W 15 Dec & Th 16 Dec. **THE BEST OF BUSBY BERKELEY.** 7.30. All seats 7s 6d. Director: Busby Berkeley. 3-hour programme of extracts introduced by Busby Berkeley. Star: Ruby Keeler

F 17 Dec. **THE DOCKS OF NEW YORK.** 6.15. **THE PHILOSOPHER'S STONE.** 8.30. Director: Satyajit Ray. Middle-aged bank clerk's rise to wealth. Stars: Tulsi Chakraverty, Kali Banerji, Ranibala. India. 1957

LATE-NIGHT FILMS

Additional to those on p 6

F 10 Dec. 11.15. **Notting Hill Gate Classic** (PAR 5750). **VOLPONE** (A)

F 10 Dec. 11.15. **Baker St Classic** (WEL 8836). **FERRY TO HONGKONG** (U)

Sat 11 Dec. 11.30. **Jacey, Leicester Sq.** (GER 2001). **ROMAN HOLIDAY** (U). With: THE CATTLE CARTERS (U)

Sat 11 Dec. 11.0. **Jacey, Charing X Rd.** (GER 4815). **I'M ALRIGHT JACK** (U). With: 3 STOOGES IN ORBIT (U)

F 17 Dec. 11.15 (bookable in advance). **Baker St Classic** (WEL 8836). **HIS BUTLER'S SISTER** (U)

F 17 Dec. 11.15 (bookable in advance). **Notting Hill Gate** (PAR 5750). **SIROCCO** (A)

Sat 18 Dec. 11.0. **Jacey, Charing X Rd.** (GER 4815). **GUNS OF DARKNESS** (A). With: SAMAR (A)

Sat 18 Dec. 11.30. **Jacey, Leicester Sq.** (GER 2601). **WHO'S GOT THE ACTION** (A). With: MY SIX LOVES (U)

STOP PRESS

NORTH BY NORTH WEST (A). **Palmers Green Queens Hall** (PAL 0860). Sun 12 Dec, 7 days. With: **LOOKING FOR LOVE** (A)

CAT ON A HOT TIN ROOF (X). **Kingston Odeon** (KIN 0688). Sun 12 Dec, 7 days. With: **TWO WOMEN** (X)

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A LEGAL GUIDE TO RESTAURANTS

by Fenton Bresler

THE FOOD

(1) You're entitled to be given food that is fit for human consumption. If not, you can sue for damages – provided it has made you ill.

Having a piece of glass in your soup is not worth a penny in damages – unless you actually drink it, and it cuts your mouth. Even then, you may have your claim reduced because of your own "contributory negligence" in not spotting it in time.

But if you are genuinely innocent and get food poisoning, it can be worth a sizeable sum.

And it does not matter that the restaurant was in no way to blame.

It was a point of honour at one West End eating-place that only the best lobsters were served. The head chef told the Westminster County Court judge that they were delivered alive each day, and any dead were returned at once to the supplier.

Yet one day an error occurred and an "elderly" lobster was served up to a customer – who promptly broke out in a rash.

"Accidents happen in the best regulated families," said Judge Blagden sadly. But he still ordered the restaurant to pay £75 damages.

In law, a restaurant proprietor is merely one type of food retailer. And all retailers–whether of food or shoelaces – are under a legal duty to supply their customers with goods reasonably fit for the purpose for which they are bought. A restaurant may, in turn, have a case against its supplier. But that does not mean it can evade its liability to its customers.

Even if – as Judge Sir Edgar Dale once said of a leading oyster bar – "in my view, they carry out their work in an excellent manner".

(2) You're entitled to be given the food that you ask for. It is an offence against the Food and Drugs Act of 1955 to sell food not of the nature, substance or quality demanded. Lyrical menu-writers should be made more aware of this fact.

If you're served "home-made pâté" or "pâté maison" which on inquiry turns out to have been bought in tins from a factory, you not only need not accept it, you can – and in my opinion should – complain to the public health inspector at the nearest town hall.

The restaurant could then be fined up to £100.

In the immediate post-war period quite a few restaurants, admittedly mainly in the lower grade, were prosecuted under a similar provision for serving margarine as "butter". It's a shame that this type of prosecution is not brought more often today – when menus are becoming even more exotic works of fiction.

THE STAFF

You're entitled to be treated with reasonable care and courtesy by restaurant staff. But don't carry this too far.

Some years ago a London waitress spilled soup down the back of a diner's dress. The woman was injured slightly and her expensive evening dress damaged. But she lost her case against the restaurant owner.

The Court of Appeal ruled that the waitress had not been negligent. It was "just one of those things": accidents can happen without anyone being to blame.

Unlike food poisoning caused by unfit food – where the restaurant is automatically liable – customers can claim only for damaged clothing or personal injury if they can positively prove that the accident was caused by "lack of reasonable care or skill on the part of the waiter or waitress".

Each case depends on its own facts. How crowded was the restaurant? How many tables did the management expect the waiter to cope with? What caused the accident – carrying too many dishes at one time? Or some other diner's thoughtlessness in pushing back his chair into the man's path? These are the kinds of question a judge would ask.

But generally speaking it won't get that far. Most restaurants would be happy to meet any reasonable claim. Sloppy service is not the sort of thing they would like to see advertised in the courts – and the better known the restaurant, the more averse they are to unfavourable publicity.

Yet remember: you cannot claim for the cost of a new suit or dress – if the old one can be adequately cleaned.

Restaurants

-AND THEIR WINES

An investigation and report on the cellars of some of London's leading restaurants by Neil Rhind, Editorial Manager of the Good Food Club

CAFÉ ROYAL, 68 Regent St, W 1 **(WHI 2473).** Dinner 6-12. (Grill room closed Sunday.) Frank Harris, that notorious journalist, declared the wine list here to be the "best on earth", according to the introduction written by Mr. Cyril Ray. Whether we can still agree with Mr. Harris doesn't matter, for the current list is very long, very complete and not wildly dear: 32 champagnes, some in 8-bottle sized Methuselahs (!); 74 clarets, mostly château-bottled; 55 Burgundies, and so on. You must see, and taste, for yourself. There are ordinaires from 21s to start with. International menu with main dishes from 10s 6d to 18s 6d

CONNAUGHT HOTEL, Carlos Pl, W 1 **(GRO 7070).** Meals 12.30-3; 5.30-11.30 (in either restaurant or grill-room). Large hotels in the centre of London are expected to offer comprehensive wine lists and because these wines have to be stored one must be prepared to pay over the odds to help with the rent and rates bills. It is surprising, then, that the prices here are so reasonable: vintage wines from 22s 6d (a white Beaujolais '61) and carafe wines from 16s 6d. But the real treat at the Connaught is the remarkable list of Burgundies, more than 50 of them, to suit every taste and almost every pocket

DORICE, 169a Finchley Rd, NW 3 **(MAI 6301).** Mrs Balacs. Meals from midday to 11.30. It isn't only the large, expensive hotel restaurants that have the best wine lists. Even a small, comparatively cheap eating place like the Dorice, by careful selection, can offer a well-balanced list and include a number of unusual items as well. The nine red Burgundies may be predictable and the seven white Bordeaux be mostly sweet ones but the '59 Gumpoldskirchner Rotgipfler Spätlese and the estate-bottled DurnsteinerKatzensprung amongst the Austrian wines are a good match for the central European cooking. The Yugoslavian Pinot Noir '58 (17s 6d) should make a change from the ubiquitous Riesling. *Table d'hôte* lunch and dinner 5s; main dishes from about 4s 6d to 11s 6d

FONTAINEBLEAU WINE RESTAURANT, 3 Northumberland Av, WC 2 **(WHI 1425).** M. Lejeune. Dinner 5.30-10.30. C.S. This restaurant in a dimly-lit basement boasts a list of nearly 200 wines—all from France and all in half-bottles. A boon to the wine scholar, but also a trap, for being only in half-bottles the wines aren't quite so cheap as they might appear at first glance. With this firmly in mind, go with a party of friends and do some experimenting, by having a different half-bottle each and tasting them all. They cost from 7s (the Loire Gros Plant white, for instance) to 32s 6d (rather a lot for a half of '53 Ch Haut-Brion) and in between this come wines from the Jura, Rhône, Provence, Dordogne, Savoie and Frontignan. Adequate solid support for this drinking should cost no more than 15s or £1

THE DORCHESTER, Park La, W 1 **(MAY 8888).** Manager: Tony Terroni. Dinner 6.30-midnight (Grill Room). James Bond would be happy here—not only for his Vodka Martinis but because his favourite Champagne, a Moët & Chandon Dom Perignon '55 would set him back only 75s. The Dom Perignon is but one of the 32 champagnes in the list and if 007 was hard up he could take the Taittinger non-vintage for a miserable 42s 6d. M might be happier exploring the clarets, nearly all of which are château bottled and start from a '58 Ch. Nénin for 27s 6d and go on to the superb '55 Ch. Lafite at 70s. But although the Dorchester has a number of interesting items from lesser known wine areas such as the Dordogne Ch. de Panisseau Blancs de Blancs, it is less strong on Rhenish

GAY HUSSAR, 2 Greek St, W 1 **(GER 0973).** M. Victor. Dinner 6.30-11.0. C.S. Besides being one of the few restaurants left in a rapidly-modernizing Soho where one can eat well and reasonably cheaply it is also one of the few for trying the better quality Hungarian wines. Amongst the white try the estate-bottled Nemes Kadarke '59 (25s) or the Debröi Harscevelü '57 (27s 6d). The reds, of course, are all Tokay (pronounced Tok-eye): the Szamorodni ('53, dry, 27s 6d), Aszu 5 puttonos ('53, 35s). Instead of a Sauternes with your pudding, should that be your inclination, try the sweet Tokay Aszu 3-puttonos at 5s 6d the glass. The food is Hungarian, with main dishes *à la carte* about 7s 6d to 15s 6d, and there is a 10s 6d *table d'hôte* lunch of good value

GERMAN FOOD CENTRE, 44/46 Knightsbridge, SW 1 **(BEL 7121).** Manager: C. J. Smith. Dinner 6.30-11.0. C.S. Being a shop window for German produce it is to be expected that the German Food Centre should devote its cellars entirely to German wines. Most of the wines are young, as they ought to be because most of them are white, but true connoisseurs have been disappointed that none of the wines is a natural wine. Lesser mortals won't be too worried by this and their education in the appreciation of German wines should hardly be sketchy with such a wide range of Moselles and Rhine wines to choose from. Franconian steinwein, the Varnhalter from Baden and the curious red wine Affenthaler Spätburgunder, or the '59 Ingelheimer, a pink dry hock, can be tried in later lessons. As a substitute for champagne there are 14 different Sekts, some in quarter bottles for 8s. The Berlin Room serves German food, mostly *à la carte* but has a 12s 6d *table d'hôte* lunch as well

GROSVENOR HOUSE, Park La, W 1 **(GRO 6363).** Dinner 6.0-10.30. The Grosvenor's wine list is like a thin telephone directory—unless you know your way about it from constant use it is wise to ask for an aperitif or one of the 16 sherries and sit down for 15 minutes and study it. Of course there is the long list of champagnes, splendid clarets at equally splendid prices (an ordinary Médoc at 25s 6d, a 1934 Ch. Haut-Brion 77s 6d will give you some idea), magnums of Barsac and branded Liebfraumilchs and so on. Yet it is for wines from minor districts like the Ayler Herrenberg Auslese '59, a Saar wine, or the Eitelsbacher Marienholz from the Ruwer that makes this list even more interesting. Providing your political inclinations don't forbid such things you can try South African wines like the dry white Bertram's Constantia

at 17s the second cheapest bottle on the whole list). There is even a South African brandy at 2s 9d. And an 1884 Cuisenier at three times the price

MARTINEZ, 25 Swallow St, W 1 **(REG 5066 & 4921.)** F. Amhurst. Dinner 6.0-midnight. I always thought Spanish wines (other than sherry) were only suitable for bottle parties or drinking when all I wanted to do was quench my thirst and that outside Spain itself Iberian wines were not to be taken seriously. This is no longer always the case. There are a number of quite good Spanish wines available in London now, not as great as the French or German wines but well worth attention, and very much cheaper than their nobler brethren. The Martinez is one of London's leading Spanish eating places and offers some 50 Spanish bottles on its wine list, most of them dated and many bottled in Spain. The names are strange to the novice, the prices low enough for extensive sampling (mostly under 20s and nothing over 32s), and there are types to suit every taste: sweet and dry, red, white and pink, still and sparkling. Sherries, brandies and liqueurs all from Spain. *Table d'hôte* dinner 18s 6d, *à la carte* main dishes 6s 6d to 22s

MIRABELLE RESTAURANT, 56 Curzon St, W 1. **(GRO 4636).** Dinner 7.0-11.30. The Mirabelle has one of the finest wine lists in London, if not in the United Kingdom, although it lists nothing but French and German wines. None of these is less than château-bottled or its equivalent and there are no concessions to popular tastelessness except for the Liebfraumilch and that is especially bottled in Germany for them. The claret list is the most encyclopaedic compendium I have ever seen: Château Lafite for 20 different years between 1832 and 1918, important years of various châteaux from 1906 (Ch. Margaux) to a 1937 Ch. Calon-Ségur, and so on up to dates now ripe for drinking. And magnums going back to 1895, double magnums of '47 Margaux, jeroboams of 1909 Ch. Haut-Brion (£26, so not for drinkers on a tight budget), Imperials of the same wine, but of the 1899 vintage (£38!). Now, you may ask, are these museum pieces really worth all that money, are they still fit to drink? Who can tell. In the interests of gastronomic science the Mirabelle should open these and find out—providing they give me due notice when they intend doing this. It is still possible to drink less historic wines for the list is properly balanced and has suitable bottles for taking with your food. International/French menu, with main dishes between 17s 6d and 27s 6d, minimum dinner charge 30s

POLONIA, 27 Grosvenor Gdns, SW 1 **(VIC 4614 & 6759).** Mr Belski. Meals served 11.0 a m-10.0 p m. Any restaurant which specializes in a particular national cuisine should try to match the wine list with the menu. The Polonia does this rather well considering Poland can hardly be called a wine-growing area. But Poland does produce some potent spirits and liqueurs, not the least of which is vodka: vodka Vyborova, Zubrowka (Bison brand), Soplica, all 3s the glass and Starka (very old vodka, 4s). In place of the non-existent Polish wines the Polonia sensibly lists Hungarian, Austrian and Yugoslav items which go better with the cooking than most French wines would. You can even get beers from England, Ireland, Holland, Denmark, Poland and Czechoslovakia. And Seven-Up if you've signed the pledge

ST. GEORGE'S HOTEL, Langham Place, W 1 **(LAN 0111).** Trust House Ltd. Dinner 6.30-11.30. The St. George's Hotel is a Trust House—bigger and more opulent than the sort of place this name normally conjures up, but still a Trust House, with fixed price menus, the 10 per cent obligatory gratuity—no tipping beyond that—and one of the most reliable wine lists to be found in any chain of hotels in this country. The company policy of offering decent drinks at sensible prices, even in the West End, is to be applauded. There are French red, white and rosé wines in carafes at 15s, and a hock at 17s 6d, and ordinaires from 16s. The better wines as modestly priced: a Ch. Kirwan '55 (25s), a château-bottled Ch. Léoville Poyferré '52 (37s 6d), Vosne Romanée '55 (27s 6d) and the '59 Loire Ch. de Chamboureau for the same price. Anyone who scoffs at the Trust House wine list is a foolish man indeed

AU SAVARIN, 8 Charlotte St, W 1 **(MUS 7134).** Mr Chris & Mr Theo. Dinner 6.0–11.0. Having tried to put a case for taking Spanish and Italian wines much more seriously than their English reputation has allowed in the past I must confess to finding it more difficult to do the same for Greek wines. I know little about them, and have tasted precious few, and not many English people ever acquire a genuine liking for them except on holiday in Greece and then mainly because there is little else to drink. If this affection remained with you after your return, or if you want to experiment, the Au Savarin lists ten bottles–5 red, 5 white, and some of these bottled in Greece itself. They cost either 19s 6d (the Demestica white for example) or 22s 6d (a red 1956 Chevalier de Rhodes). Ouzo by the glass (3s 6d) if you daren't risk taking a whole bottle of one of the others. I had better add that there is a wide range of well-known wines from other parts of Europe to accompany the international cooking. Main dishes *à la carte* about 10s to 16s

TIBERIO RESTAURANT, 22 Gt Queen St, W 1 **(MAY 3561).** Mario Cassandro & Franco Lagotola. Dinner 7.0–midnight. Late supper, midnight–3.0 a m. C.S. The Tiberio is London's most elegant Italian restaurant, the food is classical and probably better than in most restaurants in Rome. The wine list has been compiled to match. All the French wines are dated and château-bottled or the equivalent, the fourteen champagnes highly priced, the range of brandies formidable. Ignore all these, if you can. The Italian wines, 34 of them, are all estate bottled and better quality than most wine lists ever offer. Another good reason for trying the Italian bottles is because they are cheaper than those from the other countries. Whites from 27s 6d (Capri [G Scala]) to 32s 6d (Frascati Fontana Candida); reds at the same prices, from a Valpolicella Bolla to Sangiovese Fazi Battaglia; good quality Chianti, and that curiously named white wine Est! Est!! Est!!!, which isn't as exciting as it sounds. Unfortunately the list I have seen had no vintages marked. Classical Italian cooking with main dishes 12s to 27s 6d, minimum dinner charge 32s 6d; light supper 21s from 12 to 3 am

WOLFE'S RESTAURANT, 11 Abingdon Road, W 8. **(WES 6863).** David Wolfe. Dinner only 7.0–11.45. C.S. David Wolfe is not only a restaurateur, he is a wine merchant as well. A brief glance at his wine list will confirm that one is not just choosing something to drink with one's dinner but selecting an item from a very intelligent and personal compilation. Mr Wolfe's interest is in the rare and historic. He organizes special wine dinners on Monday evenings so that his museum pieces can be drunk and appreciated; for example, one day you may have the opportunity of comparing, say, the magnificent Château Lafite-Rothschilds of 1953, 1947, 1945, 1918 (in magnum) and 1916! What joy! And on another, tasting a wine which did well in years when other wines didn't. If you decide to try one of these special dinners Mr Wolfe asks you take the matter seriously: he prefers you to wear evening dress, smoking is discouraged, at least until after the dessert, and ladies are tactfully reminded that even a hint of scent can ruin a venerable claret. But ordinary diners will find much to interest and intrigue them, and the ignorant would do well to ask Mr Wolfe for his advice

DICK TURPIN HOTEL, 9 Newbury Park, Ilford, Essex **(SEV 1281).** Dinner 7.0-midnight (Sunday 7-11.30). This is a very plush place with a number of bars as well as a restaurant. The emphasis is on spirits: more than 45 Scotch whiskies and 12 American whiskies, and all these are served from ½ and 1 gill measures. Of course, most of the whiskies are blends but they do stock some of the rarer straight malts like Grants' Glenfiddich, and other unblended varieties include a Glen Grant Glenlivet White and a Glen Grant 15-year-old malt. The Americans include a Harper Kentucky (100° U.S. proof) and the Jack Daniel's Tennessee rye. Russian, Polish and Israeli vodkas; 20 sorts of gin; 45 brandies. International food, main dishes 10s 6d to 21s

WINE BARS

CHELSEA POTTER, 119 King's Rd, SW 3 **(FLA 5503).** Hours, 11-3; 5.30-11. In this long, horseshoe-shaped bar connoisseurs of tequila, ouzo, Polish plum brandy, Chinese wines, Old Bushmills whisky or almost any other wine, spirit or liqueur you care to name should be happy, for the generous range of drinks by the glass is claimed to be one of the largest in London. If you want a glass of a more ordinary wine you might have to take a quarter bottle instead and suffer it being plunged into the warm washing-up water to bring it to room temperature. There are grills with chips and things, and a range of French cheeses and bread. The Chelsea Potter must be one of the few pubs in London that stocks a good range of French cigarettes

CASK & FLASK, 39/41 Palace St, SW 1 **(VIC 7630).** R E W Stokes. Hours, 11-3; 5.30-11. The Cask is a tiny little one-bar pub, very cosy, clean and polished, near Victoria station. On dark nights it seems to twinkle like a good deed in a naughty world. Here you can get 26 different wines by the glass; sherries from the wood 3s 3d, Bordeaux from 2s 6d, Burgundies from 2s 6d, Alsatian and Provençal wines (a dry rosé, 3s), and a couple of German wines (3s & 3s 6d). The measures are generous and the white wines chilled. Sandwiches only. Tapeworm music unfortunately, but it doesn't intrude too much. There is even champagne by the glass (5s)

GORDON'S WINE CELLARS, 47 Villiers St, WC 2. Hours, 11.30-2.30; 5.30- — This is a Free Vintners house; which means the proprietors are a law unto themselves and they need not conform with usual licensing practice. In fact they do the opposite and close earlier than London's pubs. The drink is mainly sherry; varieties from the very driest to the most syrupy sweet. Various French wines by the glass and a 2s 2d hock which is very good value and extremely refreshing. Sandwiches at lunchtime and a free supply of dry water biscuits. They have a cellar bar which can be entered by a mysterious door off the Watergate Walk, which makes it a suitable place to impress impressionable young girls or take someone else's wife (or husband). It gets very crowded and the seating room is limited. No beers or spirits

SHORT'S BAR, 142 Strand, WC 2 **(TEM 0156).** Hours, 11-3; 5.30-11. Short's Ltd. Short's claims to be the oldest wine house in London for they were founded in 1672. This particular branch has a downstairs restaurant and cocktail bar, and on the ground floor is a lounge and buffet bar selling a range of wines and spirits by the glass with a small counter for sandwiches or more substantial cold meat salads (roast beef 8s 6d to salmon 10s 6d). Besides their own whisky (from 2s 6d), gin and sherry (two sorts, at 2s 2d and 3s 9d) you can take any of 7 wines by the glass: from rosé (3s 3d, 1s 11d a sample glass) to Berncasteler Riesling (4s 10d and 2s 10d)

HENEKEY'S, 354 The Strand, WC 2 **(TEM 7155).** Henekey's Ltd. Hours, 11-3; 5.30-11. There are three bars here; two on the ground floor which seem very much like the usual pub bars but have the added attraction of port and sherry served from enormous wooden barrels, and an upstairs room where the interest is in the 38 wines by the glass (from 1s 7d for an Australian red to 5s 4d for a large glass of crusted port). They also do 24 spirits by the glass and 18 liqueurs should you want them. If this extraordinary range doesn't quite fill your requirements there is a long retail list of wines which can be had by the bottle or half-bottle and are very reasonably priced. It is a splendid place for wine sampling for they offer a modest list of cheeses and sandwiches to help you keep sober. It is most pleasant to take a brandy and black coffee after your lunch here

EL VINO, 47 Fleet St, EC 4 **(FLE 6786).** Bowyer & Co. Hours, 11-3; 5.30-11. This is a very old-fashioned place, rather dusty but just right for journalists and lawyers to meet, and talk, and drink. Behind the long bar on the ground floor there are large barrels of port and sherry and a perfectly adequate range of wines and spirits by the glass. One can even get a glass of Vosne Romanée (6s for nigh on a quarter of a bottle) and very good drinking it is. Like most London wine bars El Vino's bottle a lot of their own wines and these can be bought to take away. Sandwiches only, even at lunchtime. Service knowledgeable and pleasant

Night life

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Ad-Lib, Charles House, Leicester Sq, WC 2 (REG 0983). 10 p m-4 a m. Annual membership 5 guineas; overseas members 3 guineas. First drink and cover 25s, subsequent doubles 10s 6d. Short grills menu and Ad-Lib Titbits Tray 15s 6d-£1. *Entertainment:* Dancing and discothèques. Special entertainments this month.

Blaise's, 121 Queens Gate, SW 7 (KEN 6228). Opens 9 p m-2 a m. Membership 2 guineas. Mon-Fri entrance free; Sat 5s members, 10s non-members. All alcoholic drinks 3s. Chinese restaurant on premises, about 15s per head. Records & a live group, changing weekly. Roulette 2s 6d min. Blackjack 5s

Cromwellian, 3 Cromwell Rd, SW 7 (KNI 7258). 8 p m-2 a m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

Dolly's, 57 Jermyn St, SW 1 (GRO 5927). 10.30 p m-4 a m. Closed Sunday. Annual membership 3 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a m

Downstairs, May Fair Hotel, Berkeley St, W 1 (MAY 7777). 10 p m-2.30 a m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* Trio from 11, cabaret 12.30

Flamingo, 33/37 Wardour St, W 1 (GER 1549). Closed Mon. 8-11 p m Tues, disc session. 7.30-11.30 Wed, big name band session. 8-11 Thur, disc session. 7.30-11.30 & midnight to 5 a m, Fri, band session and usually US star. 7.30-11.30, midnight-6 a m, Sat, band session. 3-6 p m & 4.30-11 p m, Sun, band session. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions 3s 6d. Unlicensed

The 007, Hilton Hotel, Park La, W 1 (HYD 8000). 6.30 p m-2 a m. No entrance fee. Service charge 12½ per cent. Light supper from 11 p m from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 9 p m

Scotch of St James's, 13 Masons' Yd, Duke St, SW 1 (TRA 6109). 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). Drinks: 6.30 p m until late. Food: 7.45 p m until 1.30 a m. Annual membership 12 guineas, temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Drinks: whisky 10s 6d double; cover charge for dancing and drinks only, 17s 6d. *Entertainment:* discothèque, late dining club

Black Angus, 101 Edgware Rd, W 2 (AMB 2913). Hours 12 noon to 3 p m, 5.30 p m to 2 a m. Prices *à la carte* only 25s-30s a head. Drinks: wine carafe 18s, whisky 3s. No service charge. Cover charge 2s. Discothèque dancing. Licence to 2 a m

	Opera	Concerts	Recitals
SAT 11	**ROYAL OPERA HOUSE. Simon Boccanegra,** Verdi (in Italian). 7.0. Conductor: de Fabritiis. Stars: Santunione, Cioni, Shaw, Bryn-Jones, Rouleau, Godfrey **SADLER'S WELLS. The Barber of Seville,** Rossini. 7.30. Conductor: Krips. Stars: Eddy, Peters, Browne, Moyle, Shilling, Jones, Mangin	**ROYAL FESTIVAL HALL.** Sibelius Centenary Concert: Symphony No 6 in D minor; Songs, Kom nu hit; Hallila; Sav, sav, susa; Lastu lainchilla; Kaiutar; Kullervon valitas; Symphony No 4 in A minor; Tone poem, Finlandia. 8.0. Conductor: **Paavo Berglund, Bournemouth Symphony Orchestra.** Soloist: **Kim Borg** (bass)	**WIGMORE HALL.** Sonatas: D major, Leclair. G major, Brahms, and Debussy. Allegro, Brahms. Duo, Yoshiro Irino. Tzigane, Ravel. 3.0. **Philippe Arrii-Blachette** (violin), **Tasso Janopoulo** (piano) **WIGMORE HALL.** Sonatas: No 3 Op 5, Brahms. Op 2 No 3, Beethoven. No. 6 Op 82, Prokofiev. 7.30. **Tong Il Han** (piano)
SUN 12	**PRINCIPAL ADDRESSES** **Royal Festival Hall** Belvedere Rd, SE 1 (WAT 3191) **Royal Albert Hall,** Kensington Gore, SW 7 (KEN 8212) **Royal Opera House,** Covent Garden, WC 2 (COV 1066) **Sadler's Wells Theatre,** Rosebery Ave, EC 1 (TER 1672) **Wigmore Hall,** Wigmore St, W 1 (WEL 2141)	**ROYAL FESTIVAL HALL.** The Messiah, Handel. 2.30. Conductor: **Frederick Haggis, Goldsmiths' Choral Union, Riddick Orchestra.** Soloists: **Barbara Elsy, Sybil Michelow, Robert Tear, John Dethick, Thornton Lofthouse** (continuo), **Hubert Dawkes** (organ) **NOTRE DAME DE FRANCE,** Leicester Pl, WC 2. Three Cantatas, Nicholas Brühns (1635-1697) a pupil of Buxtehude. 3.30. Conductor: **John Hoban, Scuola di Chiesa, The Soho Concertante,** leader, **Hugh Maguire** **ROYAL FESTIVAL HALL.** Piano Concerto No 1 in D minor, Brahms. Symphony No 1, Mahler. 7.30. Conductor: **Istvan Kertesz, London Symphony Orchestra.** Soloist: **Bruno-Leonardo Gelber** (piano) **ODEON SWISS COTTAGE** (PRI 3424). Variations on "The Peacock", Kodaly. Piano Concerto No 3 (1945), Bartok. Symphony No 7 in D minor op.70, Dvorak. 7.30. Conductor: **Sergiu Commissiona, Royal Philharmonic Orchestra.** Soloist: **Paul Badura Skoda** (piano)	**WIGMORE HALL.** Lecture Recital: "The Accompanist Speaks". 3.0. **Gerald Moore** (piano) **CONWAY HALL,** Red Lion Sq, Holborn, WC 1 (CHA 8032). String Quartet in C, Op 54 No 2, Haydn. String Quartet No 3, Shostakovich. String Quartet in C Op 59 No 3, Beethoven. 6.30. **Aeolian String Quartet.** 3s
MON 13			**WIGMORE HALL.** Songs by Scarlatti, Gluck, Gretchaninov, Mahler, Strauss, Arias by Rossini, Bizet, Meyerbeer, Massenet, Mascagni, Bellini, Mozart. 7.30. **Ailene Fischer** (soprano), **Theresia Bester, Mary Gilmore, Jean Hampson** (mezzo-sopranos), **Jamie Phillips** (tenor), **Robert Tasman** (baritone), **Ernest Lush** (piano) **ROYAL FESTIVAL HALL.** Quintet in C minor, Boccherini. Quintet in G minor Op 57, Shostakovich. Quintet in F minor Op 34, Brahms. 8.0. **Warsaw Piano Quintet: Bronislav Gimpel** (violin), **Tadeusz Wronski** (violin), **Stefan Kamasa** (viola), **Aleksander Ciechanski** (cello), **Wladyslaw Szpilman** (piano)
TUES 14	**ROYAL OPERA HOUSE. Simon Boccanegra,** Verdi (in Italian). 7.0. Conductor: de Fabritiis. Stars: Vaughan, Cioni, Shaw, Bryn-Jones, Rouleau, Godfrey **SADLER'S WELLS. From the House of the Dead.** Janacek. 7.30. Conductor: Mackerras. Stars: Neville, Andrew, Chorley, Dempsey, Dowd, Bowman, Dowling, Easton, Moyle	**ROYAL FESTIVAL HALL.** Symphony No 1, Shostakovich. Variations and Fugue on a Theme of Purcell, Britten. Symphony No 4 in F minor, Tchaikovsky. 8.0. Conductor: **Igor Markevitch, New Philharmonia Orchestra** **ST MARY WOOLNOTH,** Lombard St, EC 4. Carol Service 5.15. **Glyn Mills & Co**	**WIGMORE HALL.** Song Cycles: Fiancailles pour rire, Poulenc. Haugtassa, Grieg. Bachianas Brasilieras No 5, Aria & Dansa, Villa Lobos. Vocalise: Fauré, Ravel, Stravinsky, Rachmaninov. Songs: Refice, Savasta, Santoliquido, Leva. 7.30. **Denny Dayviss** (soprano), **Nina Walker** (piano)
WED 15	**ROYAL OPERA HOUSE. Boris Godunov,** Mussorgsky-Rimsky Korsakov (in Russian). 7.0. Conductor: Downes. Stars: Robson, Minton, Coster, Bainbridge, Berry, Remedios, Lanigan, Macdonald, Kraus, Christoff, Rouleau, Langdon **SADLER'S WELLS. A Masked Ball,** Verdi. 7.30. Conductor: Bernardi. Stars: Fretwell, Johnston, Robson, Smith, Chorley, Bickerstaff, Jones, Dean, Morgan	**ROYAL FESTIVAL HALL.** Adagio & Fugue in C minor, K546, Mozart. Piano Concerto No 4 in G major, Beethoven. Symphony No 9 in C major, Schubert. 8.0. Conductor: **Erich Schmid, BBC Symphony Orchestra.** Soloist: **Clifford Curzon** (piano)	**WIGMORE HALL.** Songs: Spontini, Caldara, Durante, Schubert, Kilpinen, Wolf, Barber, Butterworth (6 songs from "A Shropshire Lad") & Ridout (Canticle, 1st perf.). 7.30. **Donald Francke** (baritone), **Gerald Moore** (piano)
THUR 16	**SADLER'S WELLS. The Barber of Seville,** Rossini (last perf.). 7.30. Conductor: Krips. Stars: Eddy, Peters, Browne, Moyle, Shilling, Jones, Mangin	**ROYAL FESTIVAL HALL.** Messiah, Handel. 7.30. Conductor: **John Pritchard, London Philharmonic Orchestra & Choir.** Soloists: **Elizabeth Robson, John Wakefield, Yvonne Minton, Donald Bell**	**WIGMORE HALL.** Sonatas: G minor, Eccles. No 6 in G major, Bach. Kreutzer, Beethoven. Violin Concerto No 1 in D minor, Bach. Concerto. Max Bruch. 7.30. **Mikulas Grosz** (violin), **Tasso Janopoulo** (piano)
FRI 17	**ROYAL OPERA HOUSE. Simon Boccanegra,** Verdi (in Italian). 7.0. Conductor: Lockhart. Stars: Santunione, Cioni, Gobbi, Bryn-Jones, Rouleau, Godfrey **SADLER'S WELLS. Idomeneo,** Mozart (last perf.). 7.30. Conductor: Davis. Stars: June, Woodland, Dowd, Wakefield, Kentish, Hawthorne, Blackburn	**ROYAL ALBERT HALL.** Carol Concert. 7.30. Conductor: **Sir Malcolm Sargent, The Royal Choral Society.** Soloists: **Sheila Armstrong, Owen Brannigan, Arnold Greir** (organ), **Ivor Newton** (piano) **ROYAL FESTIVAL HALL.** Symphony No 102 in B flat, Haydn. Concert Arias: Per pieta, non ricercate K 420; Misero! o sogno! K 431, Mozart. Cello Concerto in A minor, Schumann. Six German Dances K 509, Mozart. 8.0. Conductor: **Harry Blech, London Mozart Players.** Soloists: **Jacqueline du Pré** ('cello), **John Serge** (tenor)	**WIGMORE HALL.** National Piano Playing Competition 10.15-12.30 p m: Juniors. 1.45-5 p m: Seniors. Admission by programme from Society for Piano, 26 Upper Brook St, W 1, or from Hall on the day

MUSIC MISCELLANY

Tuesday 14 December

ST BOTOLPH, Bishopsgate, EC 2. Carol Service. 6.15. **National Provincial Bank**

ST MARY ALDERMARY, Queen Victoria St, EC 4. Carol Service 4.5. **Bank of London & South America**

ST BOTOLPH, Bishopsgate, EC 2. Carol Service 2.30. **Central Foundation Girls' School**

Thursday 16 December

ST MARGARET'S, Westminster. Cantata No 110: Unser Mund sei voll lachens (Christmas cantata), J S Bach. Magnificat, C P E Bach. 8.0. Conductor: **Geraint Jones. The Geraint Jones Singers & Orchestra.** Soloists: **Sheila Armstrong** (soprano), **Helen Watts** (contralto), **Kenneth Bowen** (tenor), **Alan Charles** (bass)

HOLY TRINITY CHURCH, Uxbridge Rd, Southall. Concert of Christmas Music. 8.0. Conductor: **Donald Cashmore, Borough of Ealing Choral Society.** Soloist: **Owen Brannigan** (bass-baritone). Admission by programme, 5s

ST MARY ABCHURCH, Cannon St, EC 4. Concert of music by Handel, Britten, Bach &c. 7.30. Conductor: **James Stobart, New Cantata Orchestra.** Soloists: **Janet Griffiths** (flute), **Adrian Davis** (organ)

GUILDHALL, EC 2. Concert of Carols and "Peter & the Wolf". 7.0. **British Railways Eastern Region Musical Society.** Tickets 10s 6d, 7s 6d, 4s 6d

CITY TEMPLE, Holborn Viaduct. Carol Singing. 7.0. Conductor: **Dr Eric Thiman, City Temple Choir**

Friday 17 December

GREAT DRAWING ROOM, Arts Council Galleries, 4 St James's Sq, SW 1. Suite No 2 in B minor; Triple Concerto in A minor for flute, violin & harpsichord; Brandenberg Concerto No 5 in D major, Bach. 8.0. **The Soho Concertante: Douglas Whittaker** (flute), **Hugh Maguire** (violin), **Nicholas Jackson** (harpsichord

BALLET

ROYAL BALLET, Royal Opera House. GISELLE, Adam. Conductor: Lanchbery. Choreographers: Coralli & Perrot. Cast: Beriosova, MacLeary, Sibley, Shaw, Bergama, Edwards, Larsen. Mon 13 Dec: 7.30

SERENADE, Tchaikovsky. Choreographer: Balanchine. LE BAISER DE LA FEE, Stravinsky. Choreographer: MacMillan. THE DREAM, Mendelssohn. Choreographer: Ashton. Conductor: Lanchbery. Cast: Lorrayne, Park, Mason, Rosson, Drew, Beriosova, Sibley, MacLeary, Park, Bennett, Holden. Thurs 16 Dec: 7.30

THE AUSTRALIAN BALLET, New Victoria, Vauxhall Bdge Rd, SW 1 (VIC 2544). RAYMONDA, Alexander Glazunov (gala perf.). Conductor: Robert Rosen. Choreographer: Rudolf Nureyev. Principals: Margot Fonteyn, Rudolf Nureyev (guest artists). Tues 14 Dec: 8.15

RAYMONDA. Conductor: Rosen. Principals: Margot Fonteyn, Rudolf Nureyev (guest artists). Wed 15 Dec: 8.0

RAYMONDA. Conductor: Rosen. Principals: Elaine Fifield, Garth Welch. Thurs 16 Dec: 2.30

RAYMONDA. Conductor: Rosen. Principals: Marilyn Jones, Garth Welch. Thurs 16 Dec: 8.0. (Seats available at 17s 6d)

RAYMONDA. Conductor: Rosen. Principals: Marilyn Jones, Rudolf Nureyev (guest artist). Fri 17 Dec: 8.0

GILBERT & SULLIVAN

THE D'OYLY CARTE OPERA COMPANY, Saville Theatre, Shaftesbury Av, WC 2 (TEM 4011). THE MIKADO. Conductor: Isidore Godfrey. Sat 11 Dec: 2.30 & 7.30

THE MIKADO. Tues 14 Dec: 7.30

THE MIKADO. Wed 15 Dec: 2.30 & 7.30

IOLANTHE. Thurs 16 Dec: 7.30

IOLANTHE. Fri 17 Dec: 7.30

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2nd Row 1. Ruby and diamond hoop ring, platinum £172. 10. 0. **2.** Diamond, platinum £235. 0. 0. **3.** Sapphire and diamond, platinum £4250. 0. 0. **4.** Diamond, platinum £960. 0. 0. **5.** Citrine and diamond, 18 ct. gold £320. 0. 0. **6.** Emerald and diamond £1925. 0. 0.

3rd Row 1. Sapphire, diamond and pearl, 14 ct. yellow gold £117. 10. 0. **2.** Diamond, platinum £4125. 0. 0. **3.** Sapphire and diamond, platinum £470. 0. 0. **4.** Emerald and diamond, platinum £3055. 0. 0. **5.** Diamond and baguette diamond, platinum £22000. 0. 0. **6.** Sapphire and baguette diamond, platinum £575. 0. 0.

4th Row 1. Diamond hoop ring, platinum £180. 0. 0. **2.** Ruby and diamond cluster, 18 ct. gold £715. 0. 0. **3.** Emerald a… diamond, platinum £615. 0. 0. **4.** Aquamarine and baguet… diamond, platinum £285. 0. 0.

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8th Row 1. Emerald and marquise diamond, platinum ring £1700. 0. 0. **2.** Ruby and baguette diamond, platinum and 18 ct. gold ring £470. 0. 0. **3.** Marquise diamond, platinum ring £4650. 0. 0. **4.** Sapphire and marquise diamond, platinum ring £685. 0. 0. **5.** Sapphire and diamond, 18 ct. gold ring £515. 0. 0. **6.** Sapphire and diamond, platinum ring £800. 0. 0.

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Theatre

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Shows recommended by John Gross *of "Encounter" are starred. Theatre notes by* J Roger Baker

WEST END

OPENINGS

M 13 Dec. **The Buxom Muse,** Mermaid Theatre, Puddle Dock, Blackfriars, EC 4 (CIT 7656). An anthology of ribald and amorous verse, prose and music created by Fritz Spiegl, Antony Hopkins & Bernard Miles. 9.0. Ends 1 Jan 1966

W 15 Dec. **Charlie Girl,** Adelphi, Strand, WC 2 (TEM 7611). Book by Hugh & Margaret Williams. Music and lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. The stately homes racket receives gentle satire with romantic interest, songs and dancing. Cast: Anna Neagle, Joe Brown, Hy Hazell. 7.30. Sat: 5.30, 8.30. Th: 3.0

Th. 16 Dec. **An Ideal Husband,** Strand, Aldwych, WC 2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. First night: 7.0 (ends 9.30). F: 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0)

F 17 Dec. **Peter Pan,** Scala, Charlotte St, W 1 (MUS 5731). Author: J M Barrie. Dir: Tony Robertson. Drama's oldest teenager swings again. Cast: Sylvia Syms, Ronald Lewis, Vanessa Lee. First night: 7.0 (ends 9.45). Sat: 2.0 (ends 4.45); 6.30 (ends 9.15). Ends 22 Jan 1966

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

✶ **At the Drop of Another Hat,** Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat. 5.0 (ends 7.0). Opened 27 Sep 1965

Any Wednesday, Apollo, Shaftesbury Av, W 1 (GER 2663). Author: Muriel Resnik. Stars: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Dir: Frank Dunlop. Gay doings around an executive sweet. 8.15 (ends 10.30). Th, Sat: 5.15 (ends 7.30). Opened 4 Aug 1965

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style comedy. M-F: 8.0 (ends 10.15) Sat: 6.0 (ends 8.15) W: 2.30 (ends 4.45). Opened 24 Nov 1965

✶ **Beyond the Fringe, 1965,** May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: Neville Buswell, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1934

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

✶ **The Cavern,** Strand, Aldwych, WC 2 (TEM 4143). Author: Jean Anouilh. Cast: Siobhan McKenna, Alec McCowen, Griffith Jones. Dir: Donald McWhinnie. Life above and below stars at the turn of the century. F: 7.45 (ends 10.15). Sat: 5.15 (ends 7.45). 8.30 (ends 11.0). Opened 11 Nov 1965. Ends 11 Dec

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

The Creeper, St Martin's, Cambridge Circus, WC 2 (TEM 1443). Author: Pauline Macaulay. Stars: Eric Portman, Peter Blythe, Noël David. Dir: Donald McWhinnie. Kinky comedy: Highgate bachelor and his hired companions in nonsexual but ambiguous relationships. 8.0 (ends 10.20). T: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 14 July 1965

Doddy's Here, Palladium, Argyll St, W 1 (GER 7373). Stars: Ken Dodd, Kaye Sisters, Eddie Calvert. Dir: Robert Nesbitt. With the blessing of John Osborne and Observercolour. 6.15 (ends 8.30); 8.45 (ends 11.10). Sat: 2.40 (ends 5.0). Opened 17 Apr 1965. Ends 11 Dec

Give a Dog a Bone, Westminster, Palace St, SW 1 (VIC 0283). Author: Peter Howard. Dirs: Henry Cass & Bridget Espinosa. Cast: Colin Farrell, Valerie Hermanni, Richard Warner, Bryan Coleman, Christopher Sandford, Len Malley, Rita McKerow. T-Sat: 7.30 (ends 9.45). W, Th, Sat: 2.45 (ends 5.0). Opened 9 Dec 1965. Ends 12 Feb 1966

✶ **The Glass Menagerie,** Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: Tennessee Williams. Dir: Vivian Matalon. Revival of the play that made Tennessee Williams' name 20 years ago. An invalid girl finds reality in her collection of glass animals. Cast: Gwen Ffrangcon-Davies, George Baker, Ian McShane, Anna Massey. 8.0 (ends 10.16). W: 2.30 (ends 4.46). Sat: 5.0 (ends 7.16); 8.0 (ends 10.16)

✶ **Hello Dolly!** Theatre Royal,
✶ Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play "The Matchmaker". Music: Jerry Herman. Dir & choreographer: Gower Champion. Apart from *that* song, there are plenty of others. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30 (ends 9.55). W & Sat: 2.30 (ends 4.55)

✶ **Ivanov,** Phoenix, Charing X Rd,
✶ WC 2 (TEM 8611). Author: Anton Chekhov. Cast: John Gielgud, Claire Bloom, Roland Culver, Yvonne Mitchell. Dir: John Gielgud. Early Chekhov melodramatic mixture of comedy & tragedy in provincial Russia. 8.0 (ends 10.45). W, Sat: 2.30 (ends 5.10). Opened 30 Sep 1965. Ends 15 Jan 1966

✶ **The Killing of Sister George,** Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

✶ **A Month in the Country,** Cambridge, Earlham St, WC 2 (TEM 6056). Author: Turgenev. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th: 2.45 (ends 5.25). Sat: 5.0 (ends 7.40); 8.20 (ends 11.0). Opened 22 Sep 1965. (No performances between 18 Dec and 3 Jan 1966)

Sian Phillips, Alan Badel and Martin Jarvis in Man & Superman *at the New Arts Theatre Club*

The Mousetrap, Ambassadors, West St, off Shaftesbury Av, WC 2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Kate Matheson, David Raven. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T, Sat: 4.30 (ends 6.50). Opened 30 June 1960

Passion Flower Hotel, Prince of Wales, Coventry St, W 1 (WHI 8681). Composer: John Barrie. Book: Wolf Mankowitz & Rosalind Erskine. Stars: Karin Fernald, Sylvia Tysick, Nicky Henson, Jeremy Clyde. Dir: William Chappell. Schoolboys and schoolgirls attempt practical advanced biology. M, T, Th, F: 8.0 (ends 10.30). W, Sat: 6.0 (ends 8.30); 8.40 (ends 11.10). Opened 24 Aug 1965

The Platinum Cat, Wyndham's, Charing X Rd, WC 2 (TEM 3028). Author: Roger Longrigg. Cast: Kenneth Williams, Caroline Mortimer, Anthony Valentine, Susan Tebbs, Michael Fleming, Jeremy Burnham. Dir: Beverley Cross. Cartoonist and mistress-collaborator fight each other and commercial pressures. Fast comedy. 8.30 (ends 10.35). W & Sat: 5.45 (ends 7.50). Opened 16 Nov 1965

✶ **Portrait of a Queen,** Vaudeville, Strand, WC 2 (TEM 4871). Author: William Francis. Stars: Dorothy Tutin, Peter Vaughan, Paul Eddington. Dir: Val May. The life of Queen Victoria told through authentic documents. 7.45 (ends 10.20). W & Sat, 3.0 (ends 5.30). Opened 6 May 1965

✶ **Present Laughter,** Queen's Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Keith Michell. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th, Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

✶ **Say Who You Are,** Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F: 8.45 (ends 11.5). Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 27 June 1963

✶ **Son of Oblomov,** Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan —and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). M, Sat: 2.30 (ends 5.15). Opened 18 May 1961

✶ **Spring & Port Wine,** Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bill Naughton. Stars: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. Dir: Allan Davis. A heavy Lancastrian father has a rebellious family on his hands. 6.0, 8.40. Opened 10 Nov 1965. Ends 11 Dec

✶ **Too True to be Good,** Garrick,
✶ Charing X Rd, WC 2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Opened 22 Sep 1965

Wait a Minim, Fortune, Russell St, WC 2 (TEM 2238). Authors: The company. Stars: Andrew Tracey, Paul Tracey, Michele Martel, Dana Valery, Jane Fyffe. Dir: Leon Gluckman. Revue from South Africa with emphasis on native instruments and music. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.15). Opened 9 Apr 1964

REPERTORY

English Stage Company, Royal Court, Sloane Sq, SW 1 (SLO 1745). SERGEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Francis Cuka, Sebastian Shaw, Ronald

continued overleaf

A LEGAL GUIDE TO THE THEATRE

by Fenton Bresler

RIGHTS OF ADMISSION

No one can walk into a theatre and demand to be admitted – just because he is willing to pay and accommodation is available. All theatres "reserve the right to refuse admission", to use the cant phrase.

Some put up notices in the main foyer – which is unnecessary. Most insert a line amid the small print in their programmes – where it has no legal effect whatsoever since by then you are inside anyway.

But without the notice or the programme small print, the management can refuse to sell you a ticket: without reason or excuse. This basic legal principle stems from the very nature of a theatre as a private building to which – like most other private buildings – people can be admitted only with the owner's consent.

WHAT RIGHTS DO A TICKET GIVE YOU?

It depends upon the ticket, and the theatre. Most people never bother to look at their tickets when they buy them. They should: they contain the core of your legal rights.

And they vary from management to management.

Can you complain if the management give your seats to Princess Margaret and her party on a snap last-minute decision visit? Can you get your money back if the much-advertised star is ill and you're offered an unknown and quakingly nervous understudy instead?

It all depends on what is printed on the ticket.

For instance, the National Theatre – "For Conditions See Back" – expressly state: "This ticket is sold subject to the management's right to make any alterations to the cast rendered necessary by any unavoidable cause." And they share with the Royal Shakespeare Company at the Aldwych another condition that "under no circumstances can this ticket be exchanged or money refunded."

Sometimes there is a condition keeping out late-comers until the first interval. Sometimes managements even put on their tickets a condition reserving the right to refuse admission to ticket holders which covers them if you turn up the worse for wear from a pre-theatre cocktail party.

The answer is: Look at your ticket.

Probably most people do not know what they are buying when they book at a theatre. Yet ignorance is no excuse – provided the management have printed their conditions legibly and with reasonable prominence.

BUT WHAT IF IT SAYS NOTHING?

This can happen in one of two ways: either because you have got your ticket from an agency or because the management do not bother with printed conditions.

If from an agency, legal complications can arise.

You will probably have no come-back against the theatre because, presumably, they told the agency of their conditions – and the agency is your agent, not theirs. Even so, you may have a good case in law against the agency because they should have warned you of the conditions when making your booking for you. But if you've bought your ticket direct from the theatre – and there is no mention of conditions – you are thrown back on the general law. Which is – to quote the rather lawyerly language of Professor E R H Ivam's leading text-book on the subject:

"Once a ticket has been purchased, the purchaser has a licence to see the whole performance provided he behaves properly, and there is an implied obligation on the part of the management not to revoke this licence."

You can – like the Colonel and his lady on the recent homebound BOAC flight from Bermuda – refuse to give up your seats to Princess Margaret's party. And – in the case of a one-man show – you can refuse to go in and demand your money back, because you are not being offered what you paid your money for: to wit, the named single performer.

If it's only a question of the star performer being ill – but every other member of the cast of 40 being present – I honestly am not sure what the legal position is.

Managements usually refund dissatisfied customers without either needing to resort to the courts. Hence, no judge has ever given a decisive ruling.

But my bet is that, if such a case were brought, the judge would say that there was no universal rule. It would depend on the particular status of the particular missing star performer. You probably could argue successfully that an evening without a Fonteyn, an Olivier, or a Gielgud was qualitatively not the same as one with a substitute. But not an evening without a—but let us not name embarrassing names . . .

Continued from page 21

Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Grig. Sat 11 Dec, W 15 Dec, Th 16 Dec, F 17 Dec: 7.30. Sat 11 Dec: 3.0 Sun 12 Dec: EXPERIMENT. Dir Keith Johnstone. Actors of the Royal Court take part in comic improvisation and mask work. 7.30. Members of the English Stage Society only.

M 13 Dec: SAVED by Edward Bond. Dir: William Gaskill. Cast: Tony Selby, John Castle, Dennis Waterman, Ronald Pickup, John Bull, William Stewart, Richard Butler, Barbara Ferris, Owen Nelson, Alison Frazer. 7.30 (ends 10.5). Members of the English Stage Society only

T 14 Dec: THE CRESTA RUN by N F Simpson. Dir: Keith Johnstone. Cast: Avril Elgar, Sebastian Shaw, Bernard Gallagher, Nerys Hughes, Frank Williams. 7.30 (ends 9.45)

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). ARMSTRONG'S LAST GOODNIGHT by John Arden. Dirs: John Dexter & William Gaskill. Cast: Chloe Ashcroft, Paul Curran, Albert Finney, Neil Fitzpatrick, Kay Gallie, Caroline John, Geraldine McEwan, Robert Stephens, Frank Wylie. Sat 11 Dec, Th 16 Dec: 7.30 (ends 10.30). Sat 11 Dec: 2.15 (ends 5.15)

T 14 Dec & F 17 Dec: THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dirs: John Dexter & Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.35)

W 15 Dec: TRELAWNY OF THE "WELLS" by Arthur W. Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Derek Jacobi, Gerald James, Edward Petheridge, Louise Purnell, Robert Stephens, Billie Whitelaw. 7.30 (ends 10.15)

Royal Shakespeare Company, Aldwych Theatre (TEM 6404). THE THWARTING OF BARON BOLLIGREW by Robert Bolt. Dir: Trevor Nunn. Cast: Leo McKern, John Normington, John Nettleton, Nicholas Selby, Ken Wynne. F 17 Dec: 7.30. Sat 11 Dec: 2.30 (first performance)

Sat 11 Dec & M 13 Dec-W 15 Dec:
* HENRY V by Shakespeare. Dir:
* John Barton. Cast: Ian Holm, Eric Porter, Michael Bryant, Nicholas Selby, Hugh Sullivan, Philip Brack, John Hussey, Clifford Rose, Patience Collier, Michele Dotrice, etc. 7.30 (ends 11.15). W: 2.30 (ends 6.15). Ends W 15 Dec

* Th 16 Dec: THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. 7.30 (ends 9.35)

CLUBS

Jeannetta Cochrane Theatre, Southampton Row, Holborn. (PAR 5812). THE GULLS, adapted by Basil Ashmore from the French by Alaine-Rene LeSage. Dir: Basil Ashmore. Cast: Bob Monkhouse, Frankie Day. Sat 11 Dec-F 17 Dec: 8.0

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). CLOSED UNTIL M 20 DEC

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787). HANS THE BELLRINGER. Dir: John Wright. Cast: John Wright Marionettes. Sat 11 Dec: 3.0 (ends 4.0); 5.0 (ends 6.0). Sun: 12 Dec: 3.0 (ends 4.0). Matinee for very young children. Sat 11 Dec: 11.0 (ends midday). Adults 5s 6d, children 4s

The Little Theatre Club, Garrick Yard, St Martin's La, WC 2 (COV 0660). CHILDREN OF THE STAGE, by Raymond Bantock. Dir: Bil Keating. Cast: Mike Lucas, Judy Booty, David Curzon, Ted Poulter, Jane Walker. Sat 11 Dec-F 17 Dec: 7.30. Sun 12 Dec: 7.30. No performance M 13 Dec

Mountview Theatre Club, 104 Crouch Hill, N 8 (MOU 5885). OLD TYME MUSIC HALL. Dir: Ron Burford. Cast: Barry Brown, Denys Edward, Robert Barthe, Billie Sangster, Roseen Wilden, Chris Webb. M 13 Dec-F 17 Dec: 7.45

New Arts Theatre Club, Gt
* Newport St, WC 2 (TEM 3334). MAN
* & SUPERMAN, by G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, Marie Lohr, Clive Swift. Sat 11 Dec: 5.30 (ends 8.15); 8.30 (ends 11.15). M-F: 8.0 (ends 10.45)

Players Theatre, Villiers St,
* Strand, WC 2 (TRA 1134). LATE JOYS, a Victorian Music Hall. Sat 11 Dec, W 15 Dec, Th 16 Dec & F 17 Dec: 9.0 (ends 11.0); M 13 Dec & T 14 Dec: 8.0 (ends 10.0). Programme changed fortnightly

Vanbrugh Theatre Club, Malet St, WC 1 (LAN 7962). THE TROJAN WOMAN by Euripides. Dir: Robertos Saragas. Cast: RADA students. Sat 11 Dec: 2.30; 7.30

W 15 Dec-F 17 Dec: Triple bill of one-act plays: PHILIPP HOTZ'S FURY by Max Frisch (translated by Michael Bullock); THE SQUARE by Marguerite Duras (translated by Barbara Bray); GEORGE by Van H Cartmell. Dirs: Milo Sperber, Alvaro Fontana. Cast RADA students. 7.30. F: 2.30

PERIMETER

* **Golders Green Hippodrome,** NW 11 (SPE 0022). AN IDEAL HUSBAND by Oscar Wilde. Dir: James Roose Evans. Cast: Margaret Lock wood, Richard Todd, Michael Denison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. Sat 11 Dec: 5.0, 8.0.
M 13 Dec: CLOSED UNTIL 24 DE

Lyric Theatre, Hamme. mith (RIV 8557). THE MEMOIRES OF ANNY HILL by Brian Taylor, adapte from the book by John Cleland Dir: John Gordon Ash. Cast: aire Gordon, Laurie Payne, D thy Dampier. Sat 11 Dec: 5. 8.0. M-F: 8.0. Th: 2.30

New Theatre, High St, Br ley (RAV 6677). CUPID WORE SKI by Sam Cree. Dir: Joy An ews. Cast: Peter Hughes, Claire D en-port, Anne Way, Annette err. Peter Mackriel, Anthony les. Margo Jenkins. Sat 11 Dec: 5. 8.0
M 13 Dec: CLOSED UNTIL 27 DE

Palace Theatre, Clarendo Rd, Watford, Herts (WA 2567 A CHRISTMAS CAROL by Charles Dickens. Dir: Barry David. ast: William Simons, Raymond on-nen, Marina McConnell, Jane Lowe, Luke Hardy, Lans Tra rso. Frances Colyer, Sat 11 Dec 4.45, 7.45.
M 13 Dec: CLOSED UNTIL 27 D

Richmond Theatre, The G en, Richmond, Surrey (RIC 008 THE LITTLE REVUE by James & ilda Perry. Dir: James & Gilda rry. Cast: Linda James, Diane L dor, Michael Knowles, Ben Haw-thorne, James and Gilda rry. Sat 11 Dec: 5.30, 8.15
M 13 Dec: CLOSED UNTIL 24 DE

Theatre Royal, Windsor (W dsor 61107). DOCTOR AT SEA by Ted illis. Dir: Joan Riley. Cast: John Slater, Jerry Desmonde. Ray Cooney. Sat 11 Dec: 4.45, 8.0
M 13 Dec: CLOSED UNTIL 20 D

Tower Theatre, Canonbu y Pl (CAN 5111). BACK TO THE NI TIES. Cast: The Amazing Lorenz. The Canonbury Band of Hope The Singing Potmen. Sat 11 Dec Sun, W, Th, & F: 7.30

Wimbledon Theatre, Wimbledon SW 19 (WIM 5211). THE GREAT HORATIO BOTTOMLEY by David Turner. Dir: Julian Somers. Cast: Julian Somers, Robin Lloyd, Margaret Neale, John Bryans, Reginald Jarman. Sat 11 Dec 5.15, 8.15
M 13 Dec: A CHRISTMAS CAROL by Charles Dickens. Dir: Patrick Desmond. Cast: John Hart Dyke, Gerard Heley, Barbara Joss. M-F: 7.30. Th: 2.30

OUT OF TOWN

Royal Shakespeare Theatre, Stratford on Avon (OST 92271).
* TIMON OF ATHENS by Shakespeare. Dir: John Schlesinger. Cast: Paul Scofield, Brewster Mason, Paul Rogers. Sat 11 Dec: 2.30 (ends 4.55); 7.30 (ends 9.55)

Yvonne Arnaud Theatre, Millbrook, Guildford (Guildford 60191).
* A MIDSUMMER NIGHT'S DREAM by Shakespeare. Dir: Laurier Lister. Cast: Elizabeth Sellars, Ian Wallace. Sat 11 Dec-F 17 Dec: 7.30. Sat M & Th: 2.30

Beefeater gin.
Its enticingly gleaming taste.
And what it can do for your evenings.

An evening is one of the easiest things in the world to lose.

One careless moment and—pfft!—the day's gone and you are plunged into night.

Evenings are to be savoured, cherished, prolonged. And Evening People say that quite the best way to savour, cherish and prolong your evenings is to welcome them with a Beefeater gin.

You'll find Beefeater enticingly agleam with taste, light as the wild blue yonder, dry as wit.

Where do these evening-perfecting qualities come from? Do we have some singular way of making Beefeater gin?

We do. We pluck delectable juniper berries from just one district high in the Italian Tyrol. We cull fragrant coriander seeds from mysterious corners of Essex. We garner orange, angelica—and other herbs and spices too secret to name—from a dozen places between Seville and Samarkand.

We blend them to a recipe handed down in the Burrough family these 140 years—and heaven help anyone who splits on it. Beefeater is distilled *three* times, using water drawn from our own pure and silvery spring.

That is why Beefeater has such an enticingly gleaming taste.

And why it is absolutely essential to the start of any self-respecting evening. Evening People's evenings, anyway.

SAVOUR AN ENTICINGLY GLEAMING BEEFEATER GIN THIS EVENING

Galleries

A selective guide compiled by Keith Sutton.
Exhibitions especially recommended are marked with stars

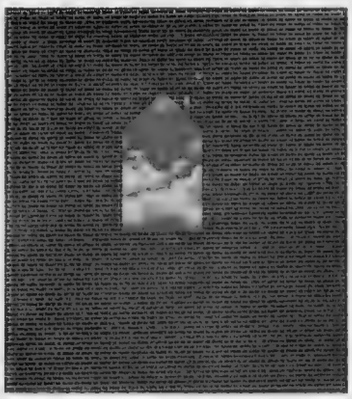
Indian painted cotton, c 1600, at the British Museum

Coptic carving at Gimpels

Engraving of Paxton's work at the Arts Council

Patrick Hughes at the Hanover

Ruth Duckworth at the Molton



Patrick Hughes at the Hanover

Tintoretto at Hal O'Nian

OPENING
INDIVIDUAL SHOWS

Antanas Brazdys, Hamilton, 8 St George St, W 1. HYD 3196. 12 recent sculptures in welded steel, each unique, from £150. 15 Dec-15 Jan. M-F 10-6, Sat 10-1

✶ **Hans Eworth,** National Portrait Gallery, 2 St Martins Pl, WC 2. WHI 8511. "A Tudor Artist and His Circle": exhibition organized by the Gallery, comprising about 30 16th Century pictures; grand formal works but distinctly characters portrayed. Some paintings not seen in England for centuries. 15 Dec-9 Jan. M-F 10-5, Sat 10-6, Sun 2-6

Barry Kay, Grosvenor, 30 Davies St, W 1. MAY 0891. Designs for the theatre including the ballets *Don Quixote* & *Tancredi*. Decor and costume designs are shown as well as actual costumes and maquettes for sets. 13-24 Dec. M-F 10-6, Sat 10-1

Anthony Prinsep, Bob White, Drian, 5/7 Porchester Pl, W 2. PAD 9473. Recent paintings and drawings, both second one-man shows. 13 Dec-5 Jan. Daily 10-6

Kimon Synessios, Artists' Own, 26 Kingly St, W 1. REG 8308. Young Greek painter's first one-man show in England; 30 works in mixed mediums; soft-toned abstracts on tissue. From 10-80 guineas. 15 Dec-4 Jan. M-F 9.30-6, Sat 9.30-1

MIXED SHOWS

A.I.A., 15 Lisle St, WC 2. GER 4846. Some Corsham painters and sculptors, careful selection of artists associated with Bath Academy. 14 Dec-2 Jan. M-F 11-6. Sat 11-4

Brook Street, 24 Brook St, W 1. HYD 1550. Winter exhibition—20th century sculptures & paintings. Picasso, Chagal, Arp & Magritte etc. 16 Dec-15 Feb. M-F 10-6, Sat 10-1

CURRENT
INDIVIDUAL SHOWS

Hans Bellmer, Robert Fraser, 69 Duke St, W 1. MAY 7196. A Doll and about 15 drawings. Until 4 Jan. M-F 10-5.30, Sat 11-1

J D Fergusson, Ethelbert White, Leicester, 4 Audley Sq, W 1. MAY 1159. Fergusson—recent watercolours and drawings. White—retrospective exhibition of paintings and watercolours. Until 22 Dec. M-F 10-5.30, Sat 10-1

Elisabeth Frink, Waddington, 2 Cork St, W 1. REG 1719. Recent sculptures: 7 ft tall bronze "Standards", smaller pieces, soldiers heads and earlier birds. From £120-£2000 but averaging £200-£400. Until 18 Dec. M-F 10-6, Sat 10-1

Elisabeth Frink, Curwen, 1 Coleville Pl, W 1. MUS 1459. 8 lithographs in series called "Spinning Man". Until 24 Dec. M-F 10-5, Sat 10-7

✶ **Gunter Haese,** Marlborough
✶ Fine Arts, 39 Old Bond St, W 1. MAY 5161. Sculptures, small scale, refined construction. First exhibition in England of young German artist, prize winner in Documentor, Cassel 1964, and one man exhibition in Museum of Modern Art NY 1964. Until 31 Dec. M-F 10-5, Sat to 12

✶ **David Hockney,** Kasmin, 118
✶ New Bond St, W 1. MAY
✶ 2821. "Pictures with Frames", paintings, drawings and multi-block lithographs all made this year. Images of life and reflections on art. Until 1 Jan. M-F 10-5.30, Sat 10-1

✶ **Patrick Hughes,** Hanover, 32a St George St, W 1. MAY 0296. Recent paintings, reliefs and sculptures. Also, upstairs mixed showing of international artists. Until 7 Jan. M-F 10-5.30. Sat 10-1

Tom Hudson and Terry Setch, Grabowski, 84 Sloane Av, SW 3. KEN 1868. Paintings and constructions. Until 28 Jan. Daily 10-6

Mona Killpack, John Whibley, 60 George St, W 1. WEL 5651. About 30 oil on canvas or board; from 12x10 inches to 4 ft square. From 20-150 guineas. Until 11 Dec. M-F 10-5.30, Sat 10-1

Christopher Lane, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Young American artist who showed at the late Beaux Arts 1962; recent oil paintings some quite small, fantasticated and sometimes populated landscapes. Until 1 Jan. M-F 10-6, Sat 10-1

Alan Lowndes, Crane Kalman, 178 Brompton Road, SW 3. KNI 7566. 40 recent paintings of various sizes, figures and environments. Until 8 Jan. M-F 10-7, Sat 10-4

Maas, 15a Clifford St, W 1. REG 2303. Early English watercolours and drawings: Cox, de Wint, etc. Until 25 Dec. M-F 10-5, Sat 10-1

Lilli Palmer, Tooth, 31 Bruton St, W 1. GRO 6741. Film actress's first London exhibition of pictures painted between 1958-1965, from early landscapes to later more abstract paintings. Until 23 Dec. M-F 9.30-6, Sat 9.30-1

✶ **Joseph Paxton** (1803-1865), Arts Council, 4 St James Sq, SW 1. WHI 9737. Centenary exhibition of designs, drawings, plans, photos and other objects illustrating his activities as gardener, architect and landscape designer. Until 8 Jan. Daily 10-6. T & Th 10-8. Adm: 2s, students & pensioners 1s

Brian Pratt, Rosa Arola, Christine Taylor, Woodstock, 16 Woodstock St, W 1. MAY 4419. Recent paintings by artists new to gallery. Until 18 Dec. M-F 10-6, Sat 10-1

✶ **William Roberts** (born 1895), Tate Gallery, Millbank, SW 1. TAT 4444. Retrospective exhibition of paintings, watercolours and drawings. Until 19 Dec. M-Sat 10-6; T, Th 10-8; Sun 2-6

Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. Charming small pictures by English and French artists. Oils, drawings and watercolours, maximum size 8 x 10 ins. Until 24 Dec. M-F 10-5.30. Sat 10-1

✶ **J R Soto,** Signals London, 39 Wigmore St, W 1. WEL 8044. Venezuelan pioneer of Optical Art. Work from a number of years including recent large wall-spreads. Until 24 Dec. M-F 10-6, Sat 10-1

Jack Taylor, Mercury, 26 Cork St, W 1. REG 7800. 2nd one man show; 80 items, oil-paintings, drawings and bronze sculptures. Work of past 2 years. From 15-100 guineas. Until 6 Jan. M-F 10-6

MIXED SHOWS

✶ **Arcade Gallery,** 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic, shown in recently extended premises. M-F 10-5, Sat 10-1

✶ **Artists' Own,** 26 Kingly St, W 1. REG 8308. "Tibetan Tradition"—art & culture. Double exhibition—loa[n] objects, scrolls, &c from [p]rivate and public collections [i]n this country—Tibetan Bazaa[r] with purchasable contents. [A]dmission 2s 6d in aid of T[i]betan Refugee Fund. Until 1[5] Dec. M-F 9.30-6, Sat 9.30-1

✶ **British Museum,** Grea[t] Rus-
✶ sell St, WC 1. MUS[E] 1555.
✶ Masterpieces of the Print Room—if it were a v[i]siting exhibition, there wo[u]ld be queues. The Lion in Asia. Henry Christie—a pione[e]r anthropologist. Closing 1[0] Jan. State of Asia on eve of Europe[a]n invasion. Daily 10-5, Sun 2.30-6

Creative Art Patrons, 236 N End Rd, W 14. FUL 8424. House Show. Until 2[5] Dec. M-F 10-6, Sat 10-1

Ferrers Gallery, 9 Piccadilly Arcade, W 1. HYD 6948. "The Cat", Exhibition of oils, watercolours and bronzes from 17th century to present day. Until 22 Dec. M-F 11-1, 2-5

✶ **Gimpel Fils,** 50 South Molton St, W 1. MAY 3720. Primitive art: collection including pre-Columbian, Eskimo, etc. Until 29 Jan. M-F 10-5.45, Sat 10-1

Richard Hodgkin Ltd, 23 Cork St, W 1. REG 6961. Exhibition of Drawings by 17th and 18th century artists, until 15 Dec. Daily 10-5.30

I.C.A., 17 Dover St, W 1. GRO 6186. Print Fair: including Miro, Picasso, Victor Pasmore, John Piper, Carmi. All tickets 6 guineas, grand draw on 2[1] Dec. Every ticket gets a print. Until 21 Dec. Also Isabel Lambert—Library exhibition, 34 drawings of dancers in movement, drawn behind the scenes. Until 31 Dec. M-F 10-6, Sat 10-1

Kaplan, 6 Duke St, St James. WHI 8665. "Petits Maîtres Français" (paintings under

MIXED SHOWS

continued

£500), Impressionist and Post-Impressionist works. Until after Christmas. M-F 10-6, Sat 10-1

Brian Koetser, 38 Duke St, SW 1. WHI 6309. "Masterpieces under £1,000", until 17 Dec. Also 16th and 17th century Old Masters. M-F 10-5.30, Sat 10-1

* **Marlborough New London,** 17-18 Old Bond St. MAY 5161. Prints by House Artists and others such as Fontana and Burri, from £12 upwards. Through Dec. M-F 10-5, Sat 10-12

Molton, 44 South Molton St, W 1. MAY 2482. 9 different potters. Dan Arbeid, Richard Batterham, Michael Cardew, Hans Coper, Ruth Duckworth, Gwyn Hanssen, Bernard Leach, Janet Leach and Lucie Rie. Until 15 Jan. M-F 10-6, Sat 10-1

* **New Vision Centre,** 4 Seymour Pl, W 1. AMB 5965. 10th Anniversary Exhibition: all works at 10 gns. Until 18 Dec. daily 10-6

Piccadilly, 16a Cork St, W 1. MAY 2875. Christmas Show & Art Nouveau. Until 8 Jan. M-F 10-6, Sat 10-1

Rowan, 25a Lowndes St, SW 1. BEL 3490. Gallery artists. Until after Christmas. M-F 10-6, Sat 10-1

* **Temple Gallery,** 4 Yeomans Row, SW 3. KEN 6622. Icons—60 works including an important group of 15th-century Russian Novgorod. Catalogue introduction by Tamara Talbot-Rice. 6 Dec-14 Jan daily 10-6

Anthony Tooth Gallery, 6a Maddox St, W 1. GRO 7491. Contemporary paintings, drawings and prints by young and established painters. Until 23 Dec. M-F 10-5.30, Sat 10-1

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions—Victorian book illustration: Galleries 70-74. The World of the Bible: Archaeological Exhibition, Centenary of the Palestine Exploration Fund, until 12 Dec. Adm 2s 6d. Students 1s 6d

Salerooms

MON 13 DEC

English and Continental porcelain and faience at Christie's. 11 a m

Fine automata, watches, scientific instruments and objects of vertu at Sotheby's. 2.30 p m

Chinese and Japanese ceramics, jades and works of art at Sotheby's. 11 a m

Antiques and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 14 DEC

Old Master engravings, etchings and woodcuts at Sotheby's. 2.30 p m

19th Century and modern first editions, presentation copies, autograph letters and literary manuscripts at Sotheby's. 11 a m, continuing Wed. This sale includes a series of letters which for the first time establish the identity of artist James McNeill Whistler's natural son Charles J Hanson

Old Master engravings and etchings, modern prints and English prints at Christie's. 11 a m

Continental pottery and porcelain at Sotheby's. 11 a m

English and continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 a m

Ceramics and objects of art at Puttick & Simpson's. 11 a m

Antiques at Coe & Sons. 10 a m.

The contents of "Harewood", Sunninghill, Berks under the direction of the executors of the late Lady Shaw, auctioned by Knight, Frank & Rutley. 11 a m

Foreign coins at Glendinings. 1 p m, continuing Wed at 10.30 a m

Paintings by Old and Modern Masters at Phillips, Son & Neale's. 2 p m

Household furniture and effects at Bonham's Old Chelsea Galleries. 11 a m

WED 15 DEC

Modern British drawings, paintings and sculpture at Sotheby's. 11 a m

Old English silver at Christie's. 11 a m

Fine jewels at Christie's. 11 a m

Silver and jewellery at Puttick & Simpson's. 11 a m

English and Continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 a m & 2.30 p m

China, glass, porcelain and silver at Bonham's. 11 a m

Antiques and modern furniture at Harrods Sloane Ave. auction-rooms. 10 a m

THURS 16 DEC

English and Continental furniture, objects of art, Eastern rugs and carpets at Christie's. 11 a m

Important books at Christie's. 10.30 p m

Fine English and Continental silver and plate at Sotheby's. 11 a m

All-world stamps at Harmer Rooke's. 11 a m & 2 p m continuing Fri. This sale includes a set of six 1958 New Zealand Health stamps of the 2d and 1d. Girls Life Brigade variety which because of a printing error could fetch as much as £500

Paintings by Old and Modern Masters at Bonham's. 11 a m

Antique and modern furniture at Bonham's. 11 a m

FRI 17 DEC

Old Master and narrative and landscape paintings. c. 1800-c. 1950 at Christie's. 11 a m

Works of art, rugs and carpets, tapestries, and English and Continental furniture at Sotheby's. 10.30 a m

Addresses and Viewing Days

Bonham & Sons Ltd, Montpelier Galleries, Montpelier St, SW 7 (KNI 9161)—three days before sale

Christie, Manson & Woods Ltd, 8 Kings St, SW 1 (TRA 9060)—three days before sale

Coe & Sons, South Kensington Auction Rooms, 79 Old Brompton Rd, SW 7 (KEN 2422)—one day before sale

Harmer Rooke & Co. Ltd, 2 Arundel St, WC 2 (TEM 7941)—week before sale

Knight, Frank & Rutley, 20 Hanover Sq, W 1 (MAY 8171)—two days before sale

Motcomb Galleries, 19 Motcomb St, SW 1 (BEL 3636)—two days before sale

Phillips, Son & Neale Ltd., 7 Blenheim St, W 1 (GRO 8541)—two days before sale

Puttick & Simpson Ltd, 7 Blenheim St, W 1 (GRO 8541)—one day before sale

Sotheby & Co, 24 New Bond St, W 1 (HYD 7242)—two days before sale

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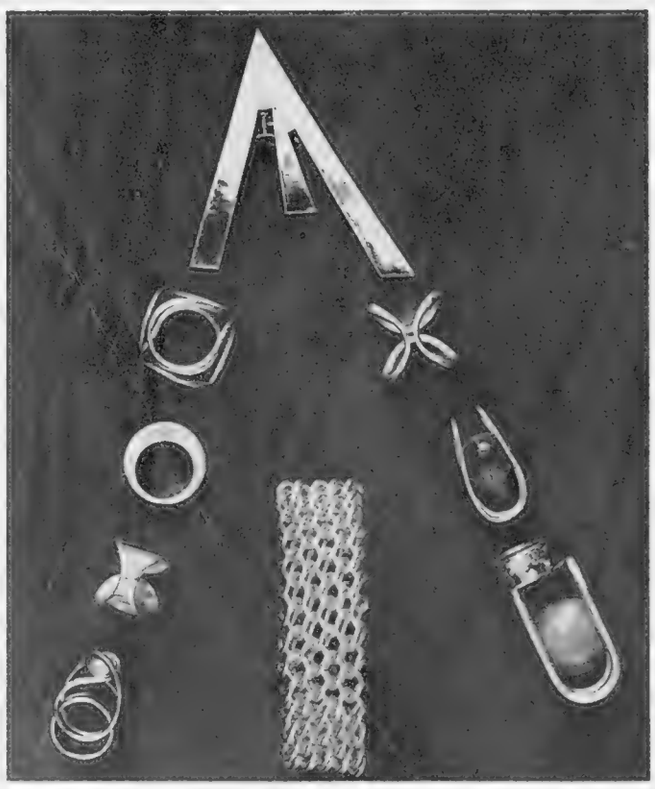
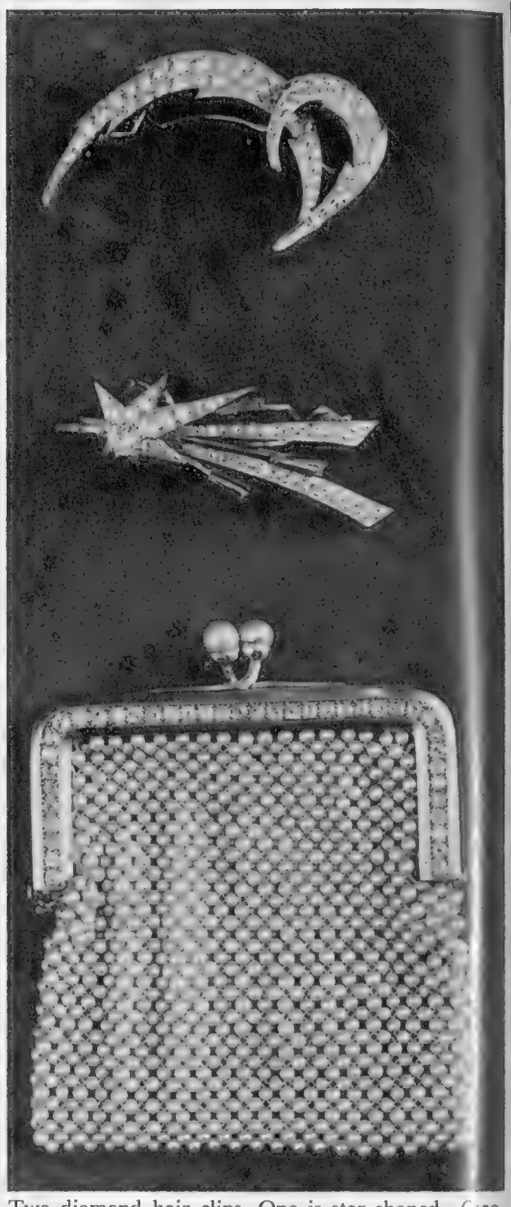
SHOPPING: JEWELLERY

Plain gold bracelet to be worn high on the arm, £20 at J W Benson. Ring in the shape of a knot in cabochon diamonds and ruby £555, and a gold diamond stalagmite ring £95, both from Cartier. Gold carnation ring £39, and gold ring inset with diamonds £235, both at Kutchinsky. Gold ring with enamel miniature, one of a pair; the pair £105 at Asprey

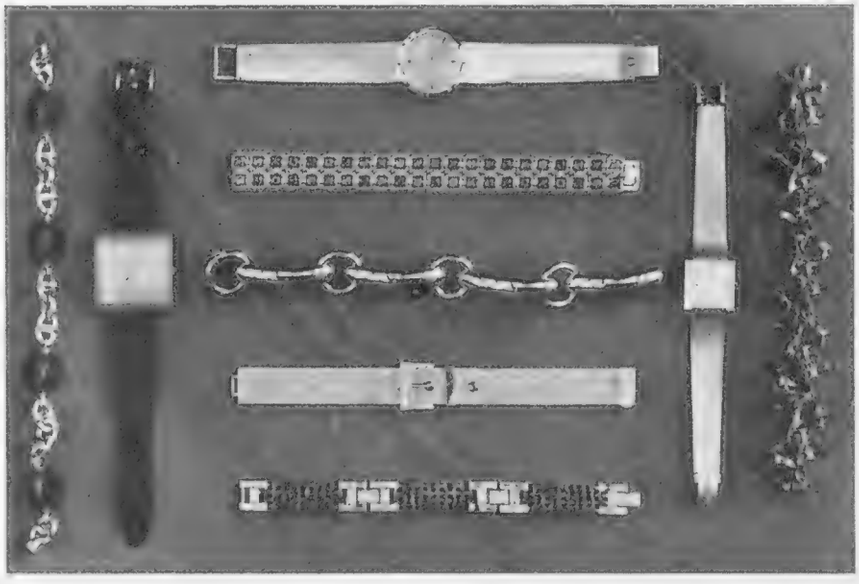


Centre of arrow: silver chain mail bracelet, then from left side silver and pearl engagement ring which locks into gold wedding ring and can be worn separately; three silver rings all from Tony Laws; arrowhead earring for short haircuts, 8 guineas at Simon Shop. From top right: two more silver rings, one with glass marble; a man's wedding ring, and an opaque green marble and silver ring all from Tony Laws at Silver Workshops Ltd. Prices range from 5 to 50 guineas



Two diamond hair clips. One is star shaped, £150, and one is half-moon shaped, £460, both at Cartier. Small pearl and diamond purse, £250 at Asprey

Photographs by Peter Akehurst



From top down: Man's round watch by Omega, £90 at Garrard; sapphire, ruby and gold bracelet, £506 10s, and large link gold bracelet, £150 10s, both at J W Benson; gold bracelet with buckle, £72 15s at Asprey; ruby & diamond bracelet, £4,250 at Cartier
From left to right: green cornelian and gold bracelet, £98 10s at J W Benson; man's huge gold watch with crocodile strap by Corum, £150 at Mappin & Webb; lady's gold watch by Longines, £199 15s, and sapphire and gold spiky bracelet, £965, both at Garrard

Garrard Ltd, 112 Regent St W 1 (REG 7020)
J W Benson, 25 Old Bond St W 1 (HYD 6121)
Asprey & Co Ltd, 165 New Bond St W 1 (HYD 6767)
Mappin & Webb Ltd, 106 Regent St W 1 (REG 5842)
Cartier Ltd, 175 New Bond St W 1 (HYD 6962)
Kutchinsky, 69 Brompton Rd SW 3 (KNI 9211)
Silver Workshops, 8 Garrick St WC 2 (TEM 7291)
Simon Shop, 2 New Burlington St W 1 (REG 2387)

LONDON LIFE

CHANEL

close-up

THE DEMOLITION MAN

by B. S. Johnson

"Demolition is as skilled a job as an architect's, especially in central London where taking down a building requires high intelligence and professional knowledge."

VALORI: the name is the one best known in demolition to the general public, the name seen in green capitals on those white boards which are attached like death warrants to obsolete buildings all over London and the south. Frank Valori has made his name as synonymous with demolition as this in less than two decades, and has strong feelings about the demolition contractor's status and importance.

"Most young architects know nothing about demolition: it just isn't included in their training, and therefore they should leave it to people who do know about it. But architects will come along and they'll be sure they know how a demolition job should be done. We've had meetings with architects on a site and they've said it has to be done this way and that way, and we've already told them it's not practicable and yet they'll insist on it being done their way; so we do it their way and of course it's gone wrong, and after they've realised it they'll say, 'Oh, we'll leave it to you, then.'

"Demolition must be taken more seriously, it must be seen as an industry separate from building, an important industry in its own right. As it is, besides architects you get a lot of building contractors employing chaps who go under the title of surveyors and they'll come along and throw their weight about on a site, when they don't know the first thing about demolition. And as they represent the client we have to do things according to their instructions: but many, many times they're wrong, and sometimes when they've made a mistake to save their faces they blame the demolition contractor and make him suffer; to cover up their error they'll even use it as an excuse sometimes to deduct so much money from the contract, under the penalty clause.

"Builders will sometimes put a foreman on the site when the demolition contractors begin the job. They'll put him in a hut on the site, in an office, and all he'll do is he'll watch us work, he's in residence, if you like, he can't do a thing until we knock the building down, obviously. Yet he'll be around for four or five weeks or however long the job takes, and he'll give his opinion on things without being asked, and, what's more, he'll report back to his office on the job, especially if things aren't right in his eyes. And it's absolutely nothing to do with him; but, well, he's employed by the client, and you don't turn round and start insulting the client, do you, he's the man who's paying you the money. So you keep your tongue between your teeth, but these are the sort of things which irritate a demolition man. After all, if I walked on to his site when his building's going up I wouldn't dare say to a builder, 'That's not right, so and so should be done differently, my way,' would I? I mean, I know nothing about it, it's no concern of mine, I couldn't even voice an opinion. So why should they engage a demolition contractor a professional man, pay him his fee and then know better themselves? It doesn't make sense, but they do it all the time.

"This attitude towards demolition all stems from the fact that the job is a dirty job, straightaway if it's a dirty job people think you're a dirty sort of a man, you're the scum, just because you do that particular sort of work, and I don't think it's right, it's not fair. Today the demolition contractor is a professional man, and he should be respected and treated as a professional man like a builder or an architect. The demolition contractor is definitely not fully appreciated."

Frank Valori has 19 years'

continued on page 30

Frank Valori (right) has made a lot of money pulling down London buildings. He has spent most of it on building Paradise Villa, in Bromley, with stained glass windows and a waterfall in the garden

Photograph by Daniel Boom

Photograph by Alexander Sanderson

London Bridge Station is falling down: Frank Valori on the demolition site

continued from page 28

experience of the demolition business to support statements like these. He was born of Italian parentage in Norwich 54 years ago, and at first worked in the family fish business. But on being released from internment towards the end of the war on the condition that he did essential work, he saw in London's many bomb-damaged buildings (in the place of which something would obviously have to be built), a business opportunity which also coincided with the employment he was required to take up. He demolished an air raid shelter, his first job, in a day with a secondhand sledge-hammer for £25. Now his business is worth more than a quarter of a million.

"The people who do get demolition a bad name are these chaps, I call them scallywags, two or three perhaps, who get together when they know of a building going to be demolished and they'll seek out the owner or the client and go along and price it lower than I can. Naturally it's a lower price, since of course they haven't got any organisation to support, no overheads. Unfortunately for the client that is a very dangerous thing because he's tempted by the lower figure. It's a trap for him, and people should beware of it. There are always troubles on a job and the consequences of some of them can be extremely serious: and it's the client who has to pay far more money for the job to be completed than he would do if he'd given the contract originally to a genuine demolition contractor, one with a reputation and who was properly organised for the operation. We've had many instances where the client has invited the cheaper boys in, and then we've had to come along afterwards and finish the job because there's been so much trouble; they've had too little experience, they just don't know how to do the job properly, and often they'll leave the building in a very dangerous state. Some of these scallywags just have a telephone box as an office; the client wants to get them and he just has to keep ringing the box and sometimes they're there and sometimes they're not. It's a disgrace to the business, and it should be stopped, and the only way to stop it is by having proper training centres for demolition men, and proper registration of contractors through a federation. If those two things came about I'd belong to the present federation. But I don't at the moment because I don't think it's fully organised, and in any case with demolition contractors they're the sort of people who'll agree to a lot of things at a meeting but when they go away they actually do other things.

"At the moment there is a levy being imposed on the building trade, and that includes demolition contractors, to pay for the training of workers; depending on the size of your business you have to pay so much to the Government for this training scheme. Well, I've already protested, because demolition workers are just not provided for, there's no training scheme for them. I said, 'Look, I should be one of the first to pay this levy, but tell me what I'm getting out of it?' And the Ministry haven't got an answer to it, when you ring the office to ask questions like these there's nobody there to give you a straight answer.

"A training scheme is the one thing most needed by this demolition industry, similar to the one there is for building trade workers. It is just not true, as the public seem to think, that anyone can knock buildings down. A man needs to know how a building is constructed, he has to study it very carefully indeed, what he has to remove and in what order to see that it is brought down in a safe manner, which is very important in thickly populated areas and where the buildings are close together. In the West End, for instance, where in many cases the buildings are propping one another up. But on all jobs you need good trained men who understand how a building is constructed and how to work backwards from its construction to take it to pieces.

"The good men who do work in the industry are very limited in number, and almost invariably you find that their knowledge has been handed down from father to son, going back over many years, where the father was in demolition and as his son left school he'd take him with him to work, on to the site, he might just start as a teaboy and gradually get into it, under his father's eye so's he doesn't do anything stupid, and he eventually takes it up, and what he knows he's learnt from his father. But now there are many jobs which are thought to be better. As I said, demolition is a dirty job, and manual workers are looked down upon . . .

"The quicker you get that down the more money you'll get"

"There's no union for demolition men, and we don't have any labour troubles, really. We attract men by paying them good money, and that's what they do it for. And they have to have a bonus scheme, they wouldn't stay with you if you didn't have a bonus scheme. We're supposed to pay them by the hour but we find we get more out of the men if we pay them for piecework, give them a particular piece of work and say 'The quicker you get that down the more money you'll get.' We have a nucleus of about 100 men we keep on salary and bonus as well, key men like foreman it's important to keep with you. Besides these in the demolition business there's a floating labour force which travels around the various contractors in London. If one contractor's business falls off for some reason then the men float around to the ones who have the work, and when they get slack they go on to another, and so on. And to a certain extent we can use labourers, besides the key men, labourers who don't need any training. As soon as we step into a building we're demolishing, there are things like doors to take off, and it doesn't want a trained man to do that, there's no danger, all he has to do is unscrew hinges, take out window frames, and things like that which anyone with a bit of commonsense can do."

Frank Valori makes extensive use of machinery in demolition as well as labour, and was one of the first in this country to employ the great steel ball swung against masonry on the end of a crane cable, but:

"I think this balling business will eventually come to a stop. There's been a few mishaps, you see, accidents with demolition contractors using this method and I feel myself that one day somebody's going to come down on it and put a stop to it. That's only my opinion, I'm foreseeing it, and it might not be for another 10 years or more. But if it does, then I'm ready for it. I've ordered an attachment to be made which will go on the end of a crane like a grab, like a hand, which will demolish a building from the top

so's you don't have to have men up there."

Accidents in demolition work are accepted as part of the job, as a professional hazard. Compared with other occupations, injuries are many and serious; demolition insurance rates are second highest of all. Normal safety precautions are taken but the very nature of the work is dangerous, and real safety depends largely on the carefulness of the workers themselves. There is no point, for instance, in their wearing steel helmets, as building trade workers do, as the danger is not from falling objects for a man on top of a wall. The only protection is really the skill of the worker, and again the necessity for training demolition workers is obvious. Demolition accidents are for some reason not generally reported or publicized by newspapers and other media.

But the demolition industry certainly does get a bad Press, perhaps unjustly, over the destruction of buildings which have some historical or aesthetic interest, and Frank Valori, who has demolished both the Euston Arch and the Coal Exchange, has felt this more than anyone. Personally, he was sorry to see both these pieces of architecture destroyed, but his business attitude towards them is quite clear:

"The decision to knock any building down is not mine, it's that of a council, or the Government, or some private client, and if I'm asked to give a price for knocking something down then if I don't do so I'm refusing to get a living, that's what it amounts to. I just can't afford to be sentimental about these things. If I don't do it, someone else will, one of my competitors. And once I have signed a contract to demolish a building, then that building belongs to me: it is my property and my duty is to demolish it, yes, my duty. The client is not interested in what I do with it as long as it is removed."

But in the case of the Euston Arch, Valori became sentimental enough to present the Victorian Society, who led the fight to preserve it, with a silver model of the destroyed arch, and he also offered ground free of rent on which the stone could be stored until such time as the arch could be erected elsewhere. He calculates that this one special job was worth £50,000 in prestige and publicity to his business, and a drawing of the arch is the only picture on the walls of his small office at Selsdon, Surrey.

Frank Valori does not seek to hide that he is in demolition primarily for the money it brings him. But there is no business he would rather be in:

"you can't prove you can knock down something better than anyone else"

"I work at this seven days a week, it's as much my hobby as my job, I enjoy it, I'm absorbed in it. If you're doing something you've got your heart and soul in, then surely that's part of your relaxation. And there's the competing against other demolition contractors. I love this competition. When I get a job by just a few pounds' lower tender, I'm delighted. Though, of course, it works the other way; I missed a £9,000 job a year ago. I'll never forget it, I lost it for £3! The councils and so on tell you the results: 'We regret you were unsuccessful, and the other tenders were so-and-so, etc.' And you can't say, I'll do it for £4 less, it's too late. And it's no use saying I'm a better man than the fellow who got the job, because the client will say 'Look, as far as we're concerned you're all equal, we know you are all reliable or you wouldn't have been asked to tender.' And you can't prove you can knock down something better than anyone else; all you can do is knock it down quicker, and most contracts have penalty clauses if you take longer than a specified time anyway. Some of the contracts we've done have had £1,500 a week penalty clauses in them. And the length of time you take is a gamble, in your estimating you take a gamble on whether you'll need more time than you allow for.

"It's a gamble, too, how much you get for the salvage, for the materials in the building. Sometimes you make more than you expected, but it's the experience, you get to know how much timber there is, how much hardcore, and so on. Occasionally you get a building whose scrap value is so high that you have to pay the client for the privilege of knocking it down; but buildings like that don't come very often, you could do 500 contracts and only have to pay for one building. There wasn't enough cast iron in the Coal Exchange, for instance, to make it a building we had to pay for. But mostly everything can be sold, it's rare you have to throw something away. When you have to, you dump it in these gravel pits all around London where they've dug out the sand and aggregate, you know. Even the old wood can be sold as firewood, though of course that's beginning to fall off now people aren't burning coal as much.

"But I take great pleasure in this gamble in estimating, and I know enough not only to estimate for the job but also to estimate according to the market, I know how much work other people have on. In this trade news goes round faster than the telegraph, anything which happens on another man's job you can be sure all the other demolition contractors know about within a couple of hours.

"But the business is much more complicated than it used to be. Up to 10 years ago a client would ring up and say 'Give me a price for that job,' and we'd go and look at it and give him a price and he'd say 'Well all right, get on with it,' just like that. But today, with all the restrictions and local by-laws and smokeless zones (where we can't burn anything, so it all has to be taken for dumping), there's much more paperwork involved. Ten years ago you wouldn't even bother about contracts, you'd just take the man's word. Now we've got a legal man in the office who studies all that before we sign."

Frank Valori, the man who has probably done more to alter the traditional face of London than any other individual, the Norwich-born man who has more affection for London than many Londoners, can still regret the disappearance of values he has helped to bring about:

"I don't think anything at all of modern buildings; there's no more of the old architectural designs, the old types, they've all faded out. Today they're a lot of boxes being put up. I like to see something with a bit of character about it; these buildings going up today, they're put up from a business point of view only, to get revenue from them, but there's no thought other than that, there's no artistry about them. I can't name any at all where I can say 'I like the look of that.' But one thing I don't dislike, it's like the Continental, it's the big Paternoster development, near St Paul's. We've done a lot of work there."

With these attitudes, one would expect Frank Valori's own house to be conventional in the extreme; but, paradoxically again, over the last five years he has built an unashamedly modern house for himself in Bromley.

'Paradise Villa', it is called, since Mrs. Valori regarded it as that much better than the house where they had been living before, and which was ironically scheduled for demolition by the LCC. The new house stands on a plateau cut by his earthmoving equipment out of a slope of about thirty degrees, low, long, with a copper roof, yellow stockbrick walls, pine panelling extensively inside. The eyes of the visitor approaching up the drive are caught by the movement of water, and as he turns right he finds himself at the bottom of a waterfall; this is lit at night following the instructions of the same man from GEC who lit Niagara, and it consists of 500 tons of sandstone, brought from near Halifax, Yorkshire, as return trips for the firm's low-loader, over which the water descends through pebbles to be pumped back again to the top. Beyond this waterfall the gardens, carefully tended by a consistent winner at the Chelsea Flower Show, sweep round the bedrooms to a terrace containing a lily pond over which presides a plaster phoenix, somewhat battered after its descent from the old Phoenix Fire Office which Valori demolished. This mythical creature he considers to be an appropriate emblem for himself and his profession.

The main room is rectangular, one long wall completely glazed and one shorter one black except for pierced rectangles of coloured glass which produce strips of light across the room as the sun moves round. This room can be lit artificially in many different ways to suit its owner's various moods by means of a great hanging light frame, and it is air-conditioned and fitted with hi-fi, tape-recorder, and television. The curtains draw themselves across the huge window at the touch of a switch. Elsewhere in the house there are other gadgets of a similar kind, and the door of the garage under the lower part of the house can be opened electronically by a switch in his Mark II Jaguar (FV 6) as it approaches.

"there's always something to be knocked down"

Valori insists that he is not a rich man, that he has spent what he had on this house, his last ambition. All he has to do now is to make enough money to run it; and it costs a great deal to run, of course. But he has no worries about this any more than he is worried that he is now relatively without the ambition which took him where he is:

"In the demolition business you never know from one day to the next what buildings you're going to be asked to take down, and you can be asked to take down some very important buildings. So I've always got that ahead of me and there's always something to be knocked down."

Write your message here

We hope to save London Life readers one Christmas shopping chore. Using material from the past, Alan Aldridge has produced a series of montages–14 labels for 14 presents. Cut them out and stick them on.

FOOD
Writers on Restaurants: 3
Isow's by Mordecai Richler

The service at Isow's is so swift that as a theatrical agent who eats there regularly once told me, "If you are thinking, as you leave the office, that you just might start with chopped liver, then by the time you get to the restaurant they are already serving your dessert." Isow's isn't elegant. You won't want to linger at your table. Yet it serves the best traditional Jewish food in the West End, and the steaks and chops are first-rate. The *table d'hôte* luncheon, 15s 6d, is enormously good value, and so lunch hour tends to be a crush. Such a crush that ten years ago Jack Isow had the names of many of his daily showbiz and sporting crowd customers embossed on the backs of the red leather chairs. "There are 100 names altogether," Isow told me, "and in all this time only twelve have died," which says more than Alka Selzer can for *gefuelte* fish, *kreploch* soup and *luttkas*.

Regulars at Isow's, in Brewer Street, W 1, include Billy Walker, the Cooper brothers, Max Bygraves, Cary Grant, Orson Welles and Sammy Davis Jr. When Cassius Clay was in London, training for his fight with Henry Cooper, he used to order two 1 lb steaks that had to be served simultaneously. Jack Solomons, who was paying the bill, protested, "You've got to stop that."

"He's your fighter," Isow said.

Jack Isow, who is 67 years old, is a ubiquitous presence in his restaurant. If he is not seated behind the cash register or watching TV in the bar, then he can be found at the family table with Mrs Isow and his son Norman. A big man with a sagging ballooning belly, Isow came to England from Russia 60 years ago and has been running Isow's since 1938. He wasn't always a restaurateur. In the twenties he ran a gym in the East End, and following that he promoted fights in Cambridge.

"Why'd you give it up?" I asked.

"Fighters?" Isow made a sour face. "You're not dealing with people at all but animals. You can't put any sense in their heads – there's nothing to hold it." But Isow retains a considerable interest in fighters. He has travelled as far as Rio de Janeiro and Tokyo to see a match.

In the thirties, Jack Isow ran a West End nightclub, the Shim Sham, but gave that up too. "All the spivs and layabouts in town used to come to the Shim Sham to mix with royalty and all that. You worked hard for six months, made some money, then the police raided you and you lost everything overnight." Isow is writing his autobiography.

"*The Locust Could Not Eat Me*, you write that down. You ask my friends, they know what I've been through, and they'll tell you why I picked that title. Every time Wolf Mankowitz comes in here he says, 'Jack, Jack, sell me the book.' "

"What does he want it for?"

"He can use some real material."

I suggested to Isow that perhaps his restaurant was the London equivalent of Lindy's.

"Lindy's, you call that food – it's tripe. Ken Tynan, you know who he is, he's in the news now. He wrote the best roast beef in London is served here. He wrote it in *Esquire*."

Norman Isow, who joined us at the table, told me that he went to France twice a year to select wines for the restaurant and that their beef was ordered direct from Aberdeen. "We serve good, plain quality food," he said. "We're not over-ambitious." He added that though they had started as a traditional Jewish restaurant, today the biggest demand was for steaks and chops.

"You can't get steak like it's served here," his father interrupted. "Archie Moore used to eat here every night, he'd chew every piece and spit it out."

"I beg your pardon?"

"Weight. He had a weight problem."

Norman Isow said they had stopped serving live trout from the tank in the restaurant window.

"You bring a live leaping trout to the table," Jack Isow said, "and people say let him live."

"Cancelled orders," Norman said.

I went to eat at Isow's with a party of friends who are familiar with Jewish restaurants in Europe and America. Everyone at the table agreed that, on balance, the meal was exceptionally good and reasonably priced. The bill, for nine of us, came to £24, but that included three bottles of Corton Charlemagne, at 45s each, and a sensible twelve and a-half per cent service charge. The chopped liver – not, incidentally, made with chicken livers ("Too bitter," Isow says) – was excellent and so, my wife said, were the *blintzes*. The salt beef was succulent, so was the rump steak, and the lady who ordered *pot au feu* was delighted with the taste if overcome by the quantity. The *luttkas*, a real test of any Jewish restaurant, were light, crisp, and obviously freshly made. The *bortsch*, however, was a disappointment. "It tastes of tinned tomato soup," my wife said.

Norman Isow is right. He serves good, plain quality food. I would especially recommend anything from the grill. The traditional Jewish food, a special taste, should be approached more cautiously by the novice. It is, I must say, why I go to Isow's, but it can sit heavily on the stomach.

ADVERTISING by Laurence Marks

London Life looks at the people behind the people behind the . . . oh, hell . . . those vodka ads

HAYES/CURTIS/SHARPE AND ANDERSON
Wordsmiths extraordinary

Photograph by Alexander Sanderson

They are: l to r (top) David Curtis, account executive; Alan Gold, art director; Chris Haines, account director; John Ericson, photographer. Bottom: Chris Sharpe, creative group head; Madeleine Andersen, copy writer; Martin Mayhew, art director

"If you want people to say they drink a certain brand of vodka, they're going to make you pay dearly. Our object is simply to show that a certain type of person is the sort of person who might drink Cossack vodka. We've never paid anyone a penny."

Christopher Haines is talking. About advertising. About how you can save the client thousands of pounds with a simple idea. An idea like ringing up well-known people. People like Ronnie Scott, Mario and Franco of the Terrazza, Vidal Sassoon, Patrick Campbell, Jocelyn Stevens, Annie Ross. And asking them whether they'll sponsor Cossack vodka in return for a free plug. Written in short sentences. With no verbs. Like this. In the style of the popular journalism of 20 years ago. "The idea was to associate people who are 'on the way up' with a vodka which is on the way up," Haines says. "We never pay anyone a penny. We give them a bit of publicity on the way up and they receive a crate of vodka – that's a dozen bottles. We'd never have been able to do it if we'd had to pay them all. If you want a top-line comedian, say, to advertise your whisky, you may have to pay him £10,000." Christopher Haines is account director at Benson's. David Curtis is account executive. Christopher Sharpe is head of the creative group. Madeleine Andersen is copywriter. They use vogue words like "professional", "tough", "positive", "the new kind of Briton", reducing a selection of disparate, talented people to a single stereotype which suggests a commando platoon. It has been immensely successful.

"We started with well-known people we knew personally or people who needed the publicity," says Haines. "Now we are getting letters from people or their agents or public relations men *asking* if they can appear in the series. Patrick Campbell asked us not to say that he 'twinkled', but most people are pleased with the result."

These are the old type of admen: shrewd, ingenious and success-bound.

HEALTH
"I'm a very happy feller, doing all these miracles"
by Pauline Peters

Edward George Fricker is a round, dark man and there are a lot of people about who say he can perform miracles.

"It only takes me a few minutes, darlin'. If it's going to happen, it's going to happen in the first few minutes."

A long time ago he was a butcher. Then he moved into the glass business and as he was always a very astute sort of man he eventually owned his own factory.

Things were going very well for Edward George Fricker when he realised he had got The Gift. He found that all he had to do was to touch people who were ill and they were very much improved and quite often cured. It worked with people whom the best specialists in the world had said were doomed incurable.

He decided it was a gift of God and it was his duty to use it, at first part-time and then, when that became impractical, he gave up the glass business and took to healing full-time.

He changed his parlour at 40 Howard Road, South Tottenham, into a consulting room and people came with cancer and polio, blindness and deafness.

His best feats are his Instant Cures for slipped discs, any kind of spinal injury, ulcers and migraine.

Eventually so many people came to him and the little house got so crowded that he moved his family out to a new villa at Hadley Wood, Essex. The house in Tottenham is now known as Fricker's Healing Centre and he has a West End surgery too, an elegant suite of rooms in Wyndham Place. That's where the celebrities and the Harrods type people go. The West End practice is booked up till 1968; but he can sometimes help people by correspondence.

This is the paying end of the business. He talks about donations rather than fees, though somebody who had been treated mentioned three guineas. If people are hard up they can go to the Tottenham centre free – and he says that if they are very hard up he will give them the bus fare.

He tends to talk about his miracles as if he were plugging his prowess at being a pop star promoter. "Let's see now, darlin'. We do nearly two hundred a day at Tottenham. Then there's here. Put it this way, I do a thousand a week meself. The wife does the rest. God passed on the gift to the wife as well because he knew I couldn't do everything on me own, see, darlin'?

Photograph by John Carter

"I'm not interested in publicity. I've had it all. They've written about me all over the world. You have to be very careful what you say because there are some very important people come to me. Tell you what, why don't you call it 'The Man Who Cures The Stars'? It's true is that. I do. You know Dave Clark? He sent for me in hospital. He said 'Thank God you've come. You're the only one that can put me right.' And I did of course. Here, look at my book. There's all sorts of people there. You ask Katie Boyle."

Katie Boyle said: "I had a dreadful fall on my neck. I was paralyzed down my left side. I couldn't move a muscle. They tried everything on me – manipulation under anaesthetic, they put me in traction for three weeks, then they put me in a cage during the day and a neck thing at night.

"When I left hospital I was, thank God, drugged up to the eyebrows. They gave me a sackful of drugs to take with me. But five hours after I got home I could bear it no longer. They said, 'Well, I'm afraid you've had it, chum.'

"While I was in hospital somebody had sent me a book about him anonymously and there had been two postcards about him and I just though how kind people are and forgot all about it. My husband noticed the book on the table near the door and he said 'Why don't we try him?'

"I said 'Oh, for crying out loud love, not quacks now.'

"Well, we went and he said 'Oh, you don't think much of me, do you? Never mind, the Guv'nor's got enough faith for both of us.'

"There was some loud pop music on and I thought this is all very horrible. I couldn't have been more anti. Greville (*her husband*) sat in an armchair ten yards away. I was sitting on a stool. Mr. Fricker stood behind me. He put his hands on my neck and I felt a tremendous vibration. In four minutes the pains were going.

"I looked at Greville, tears streaming down my face. I couldn't believe it. Then Mr. Fricker told me to stand up, slapped me on the bum and said 'Touch your toes.' And I did, I could actually do it.

"I went three times altogether. I believe other people take a bit longer sometimes. My doctor took fresh X-rays afterwards. He said there was nothing wrong with me. He said there was just no medical explanation for it.

"Oh, one frightfully funny thing, a very human story about him. I once went and his daughter, who is his receptionist, had a streaming cold. I said: 'What's the matter? Has Dad gone on strike?'

"She said: 'No, he's terrified of catching it. He can't do anything about colds.' "

When he cannot produce a cure he can often give a kind of psychological help. "My father was suffering very seriously from cancer. When you are in a lot of pain you will try anything. Fricker didn't cure him, nor make any physical improvement. But my father had faith in him. And while he kept visiting him, the pain was eased and my father was much more cheerful."

When Mr. Fricker was a child he started to hear a soft, clear, male Voice in his right ear, telling him when to cross the road, when his Aunty was coming for a visit. This Voice was finally instrumental in making him a healer. First of all the Voice told him to heal his daughter's warts. He pressed her hands and though nothing happened immediately, by the next evening they had disappeared.

At first, understandably enough, he was terrified of this power. "Then I realized I had to accept it. It's what God wants me to do, see?"

A biography was done on him three years ago – *I Hear A Voice* by Maurice Barbanell. "It's all right," said Mr. Fricker, giving me a signed copy. "But you don't want to take no notice of all that spiritualist stuff in there. I didn't know it was going to be published by the Spiritualist Press.

"I'm not a spiritualist. I'm not a Christian or a Jew or anything. I never go to church or anything like that. God's a part of my life. He's everywhere. God doesn't want all us brothers and sisters to go splitting up into groups."

Mr. Fricker is 57. He has been married to his wife, Grace, for 30 years. His son is an architect. Both his daughters work with him in Wyndham Place.

"I'm a very happy feller, doing all these miracles. I could be out at cocktail parties every night of the week. Everybody wants me with them."

photograph by Peter Knapp

london life pin-up

Jane Fonda has just finished filming Sam Spiegel's "The Chase," opposite Marlon Brando and James Fox. She is now planning another film for her husband Roger Vadim. The first she made with him, "La Ronde," can be seen at the Cheam Granada and Camberwell Grand. Her most recent release, "Cat Ballou," has been showing at La Continentale, Tottenham Court Road, where it continues until 16 December

THE LONG-RUNNERS

Currently there are 11 shows that have been running in London for more than a year. Taken as a whole they are a field of dismal mediocrity. Apart from John Clements and (according to taste) Spike Milligan, no stars of the first magnitude are involved; none adds anything to the annals of distinguished theatre.

The long-running show is the one with which the visitor feels safest. Unless he wishes to see a particular star, it is to one of these he will go. Coach-party visits enable a show's reputation to be conveyed by word of mouth outside London; television extracts are a tremendous boost; ticket agencies help too by guaranteeing a certain sale.

Managements therefore tend to complacency after a while.

OLIVER!
book and lyrics and music by Lionel Bart.
New Theatre
Opened: 30 : 6 : 60
Tickets: advisable to book in advance.

Re-visiting *Oliver!* after a gap of some four years is a forcible reminder that, like *Oklahoma!* and *West Side Story*, this is a great original. Never since has Lionel Bart achieved the same cohesion of material, the perfect welding of words, music and narrative. Sean Kenny's set was an eye-opener too in those days, and Peter Coe directed with the sort of fluidity and elisions familiar in the cinema, rare on the stage. On this technical level, the show still works immaculately. The crowd scenes seem a little depopulated perhaps, but the London streets still come to vivid life. The lighting has lost its poetry; the fug in the pub scene, the clean morning light, the journey in the snow have lost their magic. On the emotional level, the musical is plainly and unapologetically geared to children. There is a violent death and there is a brutal murder on stage, but Bill Sikes has lost his thuggish horror, Fagin is an endearing figure (Ron Moody made him sinister as well, Aubrey Woods plays him for laughs), Nancy's position is made equivocal. In the earlier scenes, there is a tendency to caricature more excessive than Dickens' own. But bearing this in mind, slipping into the audience's mood, it remains a splendid show.

Audience: Lots of children, the presence of whom invariably forces one into taking a sharper, more critical look at the irrational behaviour of adults.

Robert Bridges as Mr Bumble

WAIT A MINIM, a revue
Fortune Theatre
Opened: 9 : 4 : 64
Tickets: no problems, but by the time the curtain goes up the house is usually full

This was the great surprise of the spring of 1964, that such an unprepossessing show on which it was impossible to stick any popular tag (committed, camp, satirical, chic) should be so successful. It is the only revue playing at the moment, and has that happy, amateurish quality so dear to the hearts of the British public – though the presentation is slicker than several other shows around. As the title implies, the show is built round music, round a line-up of weird instruments from the Rhodesian *mbira* to the bagpipes. That the revue is from South Africa is largely irrelevant: there's a little half-hearted quipping about the colour problem, the current Rhodesian crisis was just mentioned. It's all ever so harmless and wouldn't upset a soul. Nor should it; this is why the show runs – a pleasant evening, amusing at the time but instantly forgettable.

Audience: College scarves and duffel bags obviously finding that someone mouthing the word *bastard* on stage was quite the boldest thing.

April Olrich and Dana Valery in one of the sketches

THE MOUSETRAP,
by Agatha Christie
Ambassadors Theatre
Opened: 25 : 11 : 52
Tickets: choice of all prices 15 minutes before curtain (matinée perf.)

Actors, it is said, kneel on the pavement and pray for the return of the Ambassadors into general currency. But still *The Mousetrap* stays. The exact nature of the cheese that has enticed audiences for more than 13 years ceased to occupy anyone years ago. There are better plays of detection around, at least two by Mrs. Christie herself. And the performance offers nothing memorable in acting, design or direction: the lights go out, the wind howls, the women scream on cue – but that's all. The scenery looks neat and clean, the clothes are certainly 1965 rather than 1952. It is practice now to change the cast regularly, the exceptions being Mysie Monte who has been in the play since 1955 and David Raven who joined in 1957. These changes ensure that the performance never becomes unbearably bored and tend to shift the emphasis of character slightly. But this ultimately amounts to little more than a re-phrasing of the same clues in a crossword puzzle.

Audience: Perhaps the most amazing aspect of this most famous whodunit is that the identity of the villain is a secret guarded closely by the 14 years of audiences. There is audible discussion during the final stages, and a murmur of surprise greets the final revelation.

David Raven as Major Metcalf and Timothy Parkes as Giles

CHASE ME COMRADE,
by Ray Cooney.
Whitehall Theatre.
Opened: 15 : 7 : 64
Tickets: matinee. No problem

It is now routine that a Whitehall farce runs for between three and four years to be replaced by another in which the same people do the same things. The basic jokes that made *Chase Me Comrade* a topical farce – and therefore a break from normal routine – seem to refer to a world that is far away now. The simple replacement of Alec Douglas-Home by Harold Wilson weakens the references to the PM; Nureyev's career has tended to make his initial defection seem almost by the way. However, farce is farce, and the company is well-tuned to turning in this type of performance in which the complexities are often physical as well as verbal. On a second viewing, the passages of acrobatics, the frozen moments, the falling-off of trousers seem slicker than before, and the chase with slamming doors even faster. There is, too, a feeling that the actors are trying to score off each other and are ad-libbing from time to time, all of which helps the general amusement. The only notable cast change is that Larry Noble is replaced by Derek Royle. He turns some neat somersaults, but can't match the looks of utter bewilderment Mr. Noble achieved.

Audience: Being a matinée, row upon row of elderly ladies and the occasional gentleman, adoring every minute. Without doubt a gratifying audience, to which Brian Rix plays with great charm and no vestige of patronization.

Basil Lord (left) and Brian Rix

BEYOND THE FRINGE,
by Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore.
Mayfair Theatre
Opened: 15 : 4 : 64
Tickets: Friday evening performance, but no problems

Peter Cook is now a national figure. He is imitated as frequently and as badly as Peter Sellers was a dozen years ago. Thus when Neville Buswell is required to do the original E. L. Wisty *Sitting On A Bench* sketch, it seems just another impression. But this is the only example of personality dominating material: Alan Bennett's sermon ("but I am a *smooth* man") is nicely done by Barry Stanton, and Bill Hepper is fine as the pianist who can't conclude his coda. The material remains potent; of course references to Harold Macmillan and the Tory government have been taken out, but Harold Wilson is no substitute (a curious effect noticed in *Chase Me Comrade*). There was no specious topicality about the original, the targets remain potent: sex, prejudice, hypocrisy, official ineptitude. One begins to wonder why it was all considered so scandalous; the current quartet – still in black pullovers – are engaging and efficient.

Audience: odd liaison of Americans, student types, Establishment types (catching up?) and coach party. Sometimes the laughs come at a different level; in the concluding Shakespeare sketch it is the funny hats and wild capering that amuses, not the astute codding of Shakespeare's linguistics.

Dudley Moore – he wrote some of the show

BY J ROGER BAKER

A play may change direction (*A Severed Head*); cast changes weaken an already weak structure that was initially supported by a star performance (*Boeing-Boeing*); direction becomes weak (*Oliver!*), the actors get bored . . . but still the show runs.

This survey was conducted during the past three weeks. It is not impossible to get into any of these shows at short notice. The overall standard (on the value-for-money lines) is high rather than low—though when it is low it is abysmal and the high point (possibly *Robert & Elizabeth*) is well below that of recent openings.

What the public demand appears to be is light, escapist entertainment, which is probably fair enough.

A SEVERED HEAD, by Iris Murdoch and J. B. Priestley.
Criterion Theatre
Opened: 27:6:63
Tickets: choice of any part of the house half-an-hour before curtain

This must be a collector's item now: a play that has changed gear completely during the course of its run. A variation of programme design seems an indication. The original carried an amusing sketch, the present one is simply lettered; the original promised a disturbing wit, the present indicates unimaginative safety. The cast has now changed completely. The last to go was Heather Chasen who, towards the end of her run, was allowing the more superficial traits in Antonia's character to predominate and her sophistication was teetering near the grotesque. And she was dominating the play. Vivienne Drummond does not dominate. Like Miss Chasen, she is elegant and stylish; unlike her predecessor she makes the play a meeting of equals. The new psychoanalyst is Warren Stanhope, who has an authentic Transatlantic accent. But there is a lack of hypnotic force in his performance. Perhaps this is why Bernard Horsfall – now securely in the central position – overplays his effects. There appears to have been a lessening of intention all round, the central Murdochian problem – that of will, of the man looking for domination – has become obscured and we are left with another farce about sex.

Audience: An irony seems demonstrated here. *A Severed Head* was a dismal failure in America, yet it seems that Transatlantic visitors are making up a larger part of present audiences.

Programme note: The management should revise its paragraph about Iris Murdoch. "Her new novel – *The Unicorn* – was published on 5 September" it says. This refers to 1963. Since then Miss Murdoch has published two books.

SON OF OBLOMOV, freely adapted from a play by Riccardo Aragno based on Goncharov's novel
Comedy Theatre
Opened: 2:10:64
Tickets: Book in advance

This isn't a play at all; it's *An Evening With Spike Milligan*, or *The Spike Milligan Show*, or *Lift Up Your Milligans*. The running ability of this happening depends entirely on him: What it's like without him, I can't imagine. As he has a natural talent for self-publicity, people will always be willing to go and see him. His appearance on the Royal Variety Show must have given *Oblomov* a further boost. The idea, so director Frank Dunlop tells me, is to impose a variety act on a straight play after the fashion of *commedia dell' arte*. Thus Milligan is given a free hand to impose his own brand of anarchy on to anything he fancies – the audience, the play itself, the mechanics of the theatre (plastic flowers, flying scenery), life in general. The trouble is that he is such a bad actor that the straight moments leave one in doubt (is this bit a very clever gag? One wonders). Bill Owen and Valentine Dyall aid and abet when possible, but the loss of Joan Greenwood means the loss of another dimension. Her replacement, Ilona Rodgers, is pretty stolid and stolidly pretty, but lacks the presence to make Milligan's anti-theatre jokes really telling.

Audience: Can't wait to get into the act: will throw chocolates when he asks for them, will shout back when he demands an answer.

Spike – the original Milligan

THE SOUND OF MUSIC, book by Howard Lindsay and Russel Crouse; lyrics by Oscar Hammerstein 2nd; music by Richard Rodgers.
Palace Theatre
Opened: 18:5:61
Tickets: no general difficulty but naturally the good seats go first

Film versions of musicals tend to expand the wrong things and diminish the valuable ones, but there are exceptions and how the stage account of *The Sound of Music* continues successfully in competition with that ravishing film playing just up the road defeats me. Perhaps the live theatre retains its magic after all, though there is precious little life left on this stage. *Tired* is the precise word. No-one swings into a number with joy or attacks a routine with spirit any more, and, after all, out of the mouths of nuns and children come some pretty belting tunes. The final half hour is a series of gestures. Throughout, only Olive Gilbert and Eunice Gayson project any sort of involvement. Constance Shacklock remains *come scoglio*, but Sonia Rees adopts a sort of sing-song style of speech that bears no relation to life or art and brings an odd whiff of pantomime to the proceedings. Previously, I seem to remember being disgracefully tearful by the interval. This time, the tears were for a different reason.

Audience: Not a full house by any means – though this was an evening performance–but the appeal is clearly there. "There's so much love in it" was a typical comment.

Eunice Gayson as Elsa and Donald Scott as Von Trapp

BOEING-BOEING, by Marc Camoletti, adapted by Beverley Cross.
Duchess Theatre
Opened: 20:2:62 (Apollo Theatre), 10:5:65 (transfer)
Tickets: a popular show so book in advance for best choice of seats

Clearly the average British male is deeply stirred by the idea of a playboy maintaining three mistresses. It raises in him a mixture of awed disapproval and censorious envy. This is the basis of *Boeing-Boeing*. The agony of it all falls, not on the playboy, but on his friend, a hick from the sticks. In the original performances this part was played by David Tomlinson at his most gangling. His successor is Nicholas Parsons who attempts the same style with sometimes embarrassing effect: it is like watching someone at a party giving his imitation of Tomlinson. Parsons is an engaging actor; he must have a style of his own somewhere. The original also had the crocodile charm of Patrick Cargill, a commodity conspicuously lacking in Simon Merrick's otherwise adequate presence. In a farce like this the girls are little more than props (like the seven doors on the stage); the current trio are indistinguishable from their predecessors, and indeed from each other: equally long-legged, equally strident, equally dull. Joanna Henderson is the housekeeper, the most credible, and therefore the funniest figure on the stage.

Audience: Packed with late teens and early twenties. Suspect a works outing from Ilford.

Nicholas Parsons (left) and Simon Merrick

ROBERT & ELIZABETH, book and lyrics by Ronald Millar, music by Ron Grainer. From an original idea by Fred G. Moritt, based on *The Barretts of Wimpole Street* by Rudolph Besier
Lyric Theatre
Opened: 20:10:64
Tickets: booking in advance essential

Designer Malcom Pride and director Wendy Toye collaborated on a number of operettas for Sadler's Wells and the same problems applied there: an excess of decoration, visual or choreographic, must be kept under firm discipline and this is now lacking in the production numbers of *Robert & Elizabeth*. But the costumes are kept fresh and crisp, a capacity and largely festive audience helps to keep the performers on their toes. John Clements still keeps the family Moulton-Barrett in strict order. His achievement in holding these moments of savage autocracy among the skittish musical numbers after so many performances commands admiration. The only noticeable cast change is the replacement of Sarah Badel by Sheila Gish as the lisping Bella. There appeared to be a number of private jokes exchanged on stage but audiences love this sort of thing. It seems to reassure them that actors are people just like themselves.

Audience: Non-coach party; seems to be a celebratory occasion for birthdays and wedding anniversaries. Overheard in the interval: "I say, it's rather like *The Barretts of Wimpole Street* what? Same sort of story, eh?"

Keith Michell as Robert Browning

Cathedrals were the aesthetic and architectural crown of the religious age – the power-stations of God. Spires, vaults and rose-windows the aerials, casings and turbines of divinity not complete without exhaust pipes – jutting rows of grimacing gargoyles, evil spirits pulling faces as they fled from sanctity and conducted bilge to earth.

Was that the gargoyles' only role? In a time when every palace and street had its quota of avowed despots and demonic idiots, to say nothing of survivors of disease and old people without dentures, the caricature faces along the gutter-line must have held up a simple mirror to humanity.

Where have the gargoyles gone?

Today our central buildings and the people inside them have no overt connection with evil. Ugliness is out and "images" are in. A new parliament is adorned with a naked family plunging forward, paradoxically, with a horse, into the future; or something pleasantly visceral on a plinth.

In this triumphal progress towards pie-on-earth we are lured forward by catch-phrases such as "expansion" or "education", often mere euphemisms which we are expected to applaud. Sometimes many would like to vomit.

Unfortunately vomiting for the lonely individual, not gifted in

the art of self-expression or protected from the big battalions of herdlike opinion, can be a painful business, akin to madness. What a relief for him then if some highly articulate man steps firmly into the privacy of his living-room and on the small screen *vomits for him*. A public gargoyle!

"I have no social life," Malcolm Muggeridge told me. "Television is my social life." Some viewers, judging by his letters, might say: "I have no social life. Muggeridge is my social life."

What a two-way phenomenon! Good or bad?

In the concluding essay of a volume shortly to be published Muggeridge writes:

"It often seems that the contemporary world is divided into two parts. Half the stage is dark and silent and that is life; the other half is arc-lit and that is legend . . . In legend there are no men only heroes and villains . . ."

And at the end of this essay, of the whole book, before the Amen, the last words are "eternal love".

At this point of course I can imagine half my readers wishing to interrupt that the last words of this *villain* should really have been *eternal hate*. Others would want to know more of Muggeridge before they judged him.

The ancestor of *Private Eye*, the zealot of gossip-columns (he reads them) could scarcely eschew a few inquiries. In fact he most cordially invited me down, allowed me to question his wife in privacy and let me look at works published and banned. Finally he adjured me to say *anything* (his emphasis) I liked – let my hair down, a process which might be more difficult, more delicate, if he had let his down first. But he didn't. His candour was above all charming: but it reached no further than the bottom of appearances. The ones I had already seen, as you have. And perhaps there was more sense than *pudeur* in this. After all, what more can one say of oneself after 62 very vocal years?

The Muggeridge saga started in 1903 in the jumble of semi-detached houses, shops, and general whatnot of Croydon. His father, then a clerk on a high stool in the City, had met his mother, a working-class girl from Sheffield, on the Isle of Man, during a holiday. "It was a pick-up of course," Muggeridge says, "and it turned into romance . . . But my mother could hardly read or write and simply didn't speak the same language as my father . . . Later she became jealous of him in every way – as far as I knew entirely without cause. I was on his side."

The partisan feeling was apparently mutual. Malcolm was the apple of his father's eye.

"She was never really loving to you," says Kitty Muggeridge in a factual tone.

A tubercular child, he left his South London G S (where his English mistress had enjoyed a brief encounter with D H Lawrence) and gravitated to Cambridge and the kind of education which his Fabian father wished he himself could have had and which he hoped everyone would soon have as a cure for the world's ills ("education, the great mumbo jumbo of the age,": *Muggeridge, BBC 1964*).

Muggeridge claims he did nothing but waste his time at Cambridge, got bad results in his science tripos but met Leonard Dobbs, whose sister Kitty he was to marry, and Alec Vidler, now Dean of Kings, Cambridge, who today recalls the whole Muggeridge family with affection.

"The father was a splendid man. I had never met anyone like him. The old type of Labour politician . . . I used to stay with them in Croydon . . . A happy family."

Malcolm is less certain how happy the family was, remembers one holiday in Shoreham and visits to Sheffield where he noted the comparative luxury of straight proletarian compared with lower-lower-middle-class living. "All their available money was spent on food and comfort, never on appearances. Of course that's all changed now." Today two of Malcolm's brothers survive: one a retired businessman, the other, older, a purser on a ship.

At Cambridge he began writing, "one of the few occupations I've ever considered worthwhile"– and preaching the gospel of Labour. "It was due to him and his father that I became a Socialist," says Vidler.

After Cambridge, as a result of an encounter with a missionary, Malcolm took up a teaching job in Southern India. "I was as bad at teaching as I had been at learning . . . and I was by no means particularly Christian."

Viewers recently saw Muggeridge revisiting his old haunts, and some who had spent much of their working lives in India were incensed that of 40 minutes devoted ostensibly to a continent, at least five should have been spent in filming Muggeridge, a weird cross between Voltaire and Gandhi, doing the breast-stroke till his head was no bigger than a full-stop. Others found him a remarkable conductor, in the electrical sense, for a lightning evocation of much time and a great upheaval.

Talking of his life in general, Muggeridge's tone is dismissive, as though he were reluctant to admit "influence" or to see his behaviour ever in terms of "reaction". He dabbled in the Upanishads and thinks he probably did absorb some of the Hindu Gandhian dislike of *action*, and of

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MALCOLM MUGGERIDGE

a profile
by Hugo Charteris

TRIBUTE TO BUSBY BERKELEY

The overture begins. The curtains part. The spotlight picks out Ruby Keeler, happily tapdancing. As the camera pulls farther back, we see that she is dancing on the roof of a taxi-cab; and when the whole stage lights up, the taxi is seen to be in the middle of 42nd Street, and an army of girls are tap-dancing in rhythm to the song ("Hear the beat, of dancing feet") while the traffic roars around them. It is the big number from *42nd Street,* made in 1933: Busby Berkeley's first great success.

The spectacular production numbers which Berkeley staged for Hollywood musicals were once considered the epitome of commercial vulgarity. Nowadays – in the age of Op Art and hard-edge abstract geometrical painting – they are recognized as a major contribution to cinematic art, and he is at last being honoured by a season at the National Film Theatre. Richard Roud writes of Berkeley in the NFT brochure: "his great numbers of the 1930s do achieve a kind of fantastically pure beauty which has rarely been approached on the screen. For sheer power of invention, of visual ingenuity alone, he deserves an important place in the history of the cinema. A place he would have obtained years ago were it not for the absurd prejudice against Entertainment which so many critics and historians seem to uphold."

Busby Berkeley (real name, William Berkeley Enos) was born in Los Angeles 60 years ago. He had no formal training as a choreographer or dancer, but an enormous flair for visual effects; and during the 1920's he was responsible for staging dance ensembles for many of the big Broadway hits.

It was Samuel Goldwyn who brought Berkeley to Hollywood in 1930. There had been a brief boom in film musicals with the coming of sound; but these were little more than photographed stage plays, with troops of lavishly dressed girls standing almost stock still and the novelty of loud voices trying to compensate for lack of visual imagination. Already they were box-office poison; but Goldwyn had Eddie Cantor under contract and couldn't afford not to use him. Goldwyn had heard of Berkeley's Broadway reputation, and shrewdly hoped that he might inject originality and excitement

into the Cantor vehicles.

Berkeley directed the musical numbers for *Whoopee, Palmy Days, Roman Scandals* and *Kiki* (Mary Pickford's first and only musical). But in 1930 the camera was still static in its visual silence, the price paid for sound. Berkeley's work for Goldwyn showed his flair for unusual designs in the grouping of beautiful girls, but the breathtaking crane-work and overhead pattern-weaving were yet to come. After *Roman Scandals* he was preparing to return to New York when Darryl F Zanuck, production head at Warner Brothers, hired him to work on *42nd Street.* Warners were facing financial ruin; somebody remembered that the last time this had happened they had been saved by a musical, *The Jazz Singer*; and so they decided to make another. Zanuck gave Berkeley complete freedom on *42nd Street* – and his lavish production numbers saved the studio a second time.

This was the start of Berkeley's golden age. He made *Footlight Parade* and *Gold Diggers Of 1933* in the same year as *42nd Street*; *Dames* in 1934; *Gold Diggers Of Broadway* in 1935; and many more. Berkeley's imagination lacked that inherent good taste that might have held other men back and would have deprived these films of their greatest splendour: the spectacular geometric formations of lovely girls reduced to supreme visual effects. To create these effects – all of which were planned first in his office to be shot in continuity by one camera – he spent more than 10,000 dollars per minute. His big production numbers usually ran for ten minutes or more, in the days when a movie could still be made for 100,000 dollars. If a film contained more than one big number (*Gold Diggers Of 1933* has three) then Berkeley's contribution would far exceed the cost of the rest of the film.

The depression was on and banks weren't lending money readily, but audiences flocked to see 100 girls playing 100 waltzing pianos (manipulated by 100 strong men dressed in black to match the floor and not be seen by the camera). Or 100 girls in transparent skirts playing violins – the skirts, the bows and the violins all wired for electric light. The Berkeley girls became as famous as his numbers, and many hoped to become stars via his chorus. The only ones to succeed were Betty Grable, who made her film debut singing the opening number in *Whoopee,* and Paulette Goddard and Lucille Ball, who appeared in *Roman Scandals* as slave girls wearing nothing but long, blonde wigs and careful lighting, before going on to better things. The rest of the Berkeley girls continued to give their all for him – underwater, in the clouds, as parts of a gigantic jigsaw puzzle which when joined would look like Ruby Keeler, as sections of the American flag, or elaborately draped over harps in a few ostrich feathers.

Berkeley spent as much time hiring his girls as planning his numbers. He had a select 15 under personal contract, and these would be the pearls against which the other girls, needed for each new film, would be matched. Few of them were professional dancers or singers, but that didn't matter because the real dancing was done by his camera. Berkeley knew everything that the camera was capable of – and invented a few more to achieve his effects. If the sound stages at Warners were not high enough for him to get the right shot, he would cut a hole through the roof for the camera to get higher still. He invented the camera monorail, which enabled him to close-up on Winifred Shaw from so great a distance that her face was only a speck in the dark, until it slowly filled the screen and mapped out into a panoramic view of New York from overhead. This was for the "Lullaby of Broadway" number from *Gold Diggers Of Broadway,* which won him an Oscar nomination. The depression was over, the Hays code (satirized in *Dames*) was in force, and the heyday of the amoral gold digger was over. Berkeley, who had done more for her than any other director, used the "Lullaby of Broadway" number to finish her off in style – the chorus, dressed in black, becomes increasingly sinister, finally rounding on Winifred Shaw who is hurtled from a skyscraper window . . .

Berkeley stayed on at Warners for a few more years, but the Hays code had done its work, salaciousness went out of fashion and people began to prefer the steady, more homespun films of Alice Faye and Sonja Henie. Berkeley moved to MGM, where he worked on several of the Judy Garland-Mickey Rooney films: *Babes In Arms* (1939), *Strike Up The Band* (1940), *Babes On Broadway* (1941). He still did musical numbers, but the size – and with it his special skill – were cut down.

The NFT tribute is divided into two parts. This month will be devoted to the great Warners' era of the early 1930s – the lavish backstage musicals, with Ruby Keeler always the unknown tapdancer made a star overnight, Dick Powell the wisecracking romantic lead, Joan Blondell the tough blonde with a heart of gold. After Christmas it will show a selection of Berkeley's later work for MGM (which will be incidentally a tribute to the young Judy Garland). But the peak will be reached on the evenings of 14, 15 and 16 December. Starting at 7.30 p m, a three-hour programme called "The Best of Berkeley" will be introduced by Berkeley himself. He is bringing with him 17 of his greatest numbers: "Those Beautiful Dames" from *Dames,* "The Lady in Red" from *In Caliente,* "Going to Heaven on a Mule" from *Wonder Bar,* "Honeymoon Hotel" and "Shanghai Lil" from *Footlight Parade,* "My Forgotten Man" and "Pettin' InThe Park" from *Gold Diggers Of 1933,* the title song from *42nd Street,* etc, etc, etc. He is also bringing Ruby Keeler, who has promised to perform a tap dance on the stage.

JOHN KOBAL

Montage by Barney Wan

Fashion by Peggy Roche

Silk trousers in clear bright pinks and greens with printed chiffon to match for the floating panelled coat, shirt and headband to match in bright pink jersey, all by Tiktiner, 89 guineas at Woollands. Earrings are dark green and cost £1 19s 6d at Harrods and Dickins & Jones. The ring is also dark green and costs 2 guineas at Harrods

Lean two-piece in fish-scale crepe, gathered at neck and pouched at hip, by Hildebrand, about 10 guineas at Take Five Boutique, Separates Centre, Oxford St and all West End branches of Fifth Avenue (available early February). Shoes are pink satin, by Christian Dior, 12 guineas at Charles Jourdan. Sprays of green at the ears are about £3 10s at

Black satin pants and top from Tuffin & Foale, top 3½ guineas and pants 7 guineas at Woollands 21 Shop, worn with any head-scarf. Pearl strings around neck 3 guineas and around wrist 6 guineas, all at Bourne & Hollingsworth. Pearl and black beaded earrings are Adrien Mann £2 17s at Harrods and Dickins & Jones. Black patent backless slippers 6 guineas at Kurt Geiger

Take Five Boutique, Separates Centre, 283 Oxford St W1 (GRO 3920) Fifth Avenue, 15 Oxford St W1 (LAN 6175) and all other West End branches Charles Jourdan, 10a Old Bond St W1 (HYD 0871) Harrods, Knightsbridge, SW1 (SLO 1234)

Woollands, 95 Knightsbridge, SW1 (BEL 6000) Dickins & Jones, Regent St, W1 (REG 7070)

Woollands 21 Shop, 95 Knightsbridge, SW1 (BEL 6000) Bourne & Hollingsworth, 116 Oxford St W1 (MUS 1515) Kurt Geiger, 95 New Bond St, W1 (GRO 2707)

Photographs by Terence Donovan

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men of action. In those days he corresponded perhaps once a month with Kitty. He believed India's troubles would end with the removal of the British. But after two years he got boils and felt the time had come to move on.

"A rolling stone who has gathered a lot of moss", his wife says of him, recording without complaint that after marriage she has set up house 22 times.

On the way home he met his father at Naples. India had been grist to his Socialist mill and we may imagine they had plenty to talk of when, for a time, they travelled Italy together. (In a few years Muggeridge senior was to become Labour MP for Romford.) Then home and a teaching post in Birmingham through the offices of Alec Vidler, vicar then of St Aidan's, Birmingham.

Here we again see Muggeridge, as in India, based on a Christian settlement protruding, as it were, from the body of the Church, and indeed it was from the Clergy House of St Aidan that he conducted his three-week engagement with Kitty Dobbs (niece of Beatrice Webb) and got married. Beatrice saw big things for Malcolm and approved.

Vidler recalls the Muggeridge he knew with nothing but affection and when asked for an opinion of Muggeridge's "savagery" replied mildly, "that, if I understand you right, was what always attracted me to him."

In those days Vidler thinks Muggeridge had seen his life in terms of writing fiction, he being then 26 and at that time on the verge of producing his first novel *Autumnal Face* and a play *Three Flats*, both of which were well received by the critics in 1931.

Today it is interesting to speculate what different course Malcolm's life might have taken if it had not been for his association with the *Manchester Guardian*, which he joined in 1930 (after a brief spell of teaching in Cairo).

Because it was in Manchester that he got such nausea for middle-class pink do-goodery that he rebounded to Moscow in the belief that Communism was the answer to the world's ills.

("I never held a card in Manchester or anywhere else but merely because the Communists were typically incompetent." *Were they?*)

In Russia, still working for the *Guardian*, he coincided with the worst moment of the Kulak famine and the dottiest moment of British and American Lib-Lab In-tourists who went round "like enthusiastic vegetarians in an abattoir" (*The Titans*, BBC).

His wife had gone home to have her first baby and his cables were suppressed. So he wrote his second novel *Picture Palace* in which he put down his feeling for the *Manchester Guardian* and the C P Scott ethos.

By the time the book was due out Muggeridge was on the staff of the *Calcutta Statesman*. But the book *didn't come out*. ("Publishers are such poltroons, don't you agree?")

Now this was only three years after he had seemed all set for a successful career as a writer of fiction. Today he says, "I could make out a case that it was some sort of turning point but I doubt if it would be true."

Others too could "make out a case". *Autumnal Face* is basically a tender book, presenting human beings as they are and blaming no one. The end is, in the musical sense, resolved. It's about a Croydon housewife – "not my mother – someone else" – a till then unsung heroine of drudgery, a sink-bound housewife . . . "*nor spring nor summer hath such grace . . .*" People I lent the book to couldn't believe it was by Muggeridge.

Judging from this work alone one can understand Malcolm's insistence that satisfaction in this world is only to be found in the spheres of art and religion. Nowhere else, we can well believe, would he personally ever be able to balance the warring opposites in his nature and find peace. Yet what happened? He got more and more involved in journalism and his next novel, in the sense that it deliberately set out to expose the *Manchester Guardian*, was perhaps already trespassing over the boundaries of art into the territory of "action" – verbal action, if only destruction. All art may be propaganda of a kind but in *Picture Palace* Muggeridge had one foot on that very place he has affected most to despise – a platform.

The book starts:

"Old Savory sat in his room in the offices of the *Acringthorpe Courier* reading press-cuttings about himself . . ."

Then it touches on the burden of inheriting such a newspaper (the heir E T Scott was a great friend of Malcolm's till he was drowned in Windermere).

Here was the heirloom!

". . . a web of self-righteousness made by a famous old spider glistening with enlightenment, moral earnestness the slime, vanity the force . . . stretching from one horizon to the other."

Finally the heir commits suicide. Muggeridge today explains that the death of E T S was in fact a complete accident "but I knew him well and the father had made life so impossible for him that he didn't really want to live. In a way what I wrote in the novel was the truth. *You* understand, Hugo."

The *Accringthorpe Courier* burns down before the end. "Unfortunately it's still there," says Malcolm stoically. The suppression of the book took place while its author sat dripping in Calcutta "tapping out portentous editorial pronouncements", feeling knifed by the very people he had once believed in, and gagged by the apostles of free speech.

After India he was lent a chalet in Switzerland where, with Kitty and the children, he wrote *Winter in Moscow* – a report on Russia in fictional form. It was published in England with success, just as his summers in Manchester might have been well received in Moscow, had they been translated.

At this time they were so poor that though Kitty had been junior ski champion of Great Britain before marriage they could do no ski-ing. Imagine that! Ski-ing is so often a form of ecstasy to those who do it well.

Winter in Moscow earned Muggeridge a rare £1,000. It bears all the marks of haste and isn't (apart from the introduction) nearly as good or interesting as the suppressed *Picture Palace*. It was completed in eight weeks.

Muggeridge then worked in London on the *Evening Standard* and made the acquaintance of Lord Beaverbrook, whose demise he recently saluted on a BBC memorial programme with these words, passionately spoken: "*He fought the bad fight with all his might.*"

Any period in England after 1930 was linked with his friendship for Hugh Kingsmill, a much older man, who probably influenced him more than any but his father.

The flirtatious and destructive pattern of Malcolm's life suggests, on the surface at least, that his love, whether for institutions or individuals, was often a ritual prelude to attempted murder. In the case of his father and Kingsmill it was not.

Meeting him at Manchester station (he had never seen him before) Malcolm had no difficulty in recognizing him. Twenty years later he explained why. "People we are going to love we have always known, and will always know. There is never any novelty about what belongs to eternity" – and these words set the key-note of the whole book in which, with Hesketh Pearson, he commemorated their mutual friend.

Kingsmill was a biographer, critic and literary journalist, a man too of "inexhaustible loving-kindness".

"Once in Hastings we saw some hams recommended as 'mild and cured' and sighed to think that a condition which hams could attain appeared to be beyond the capacity of man."

"*Dawnism* was Kingsmill's word for 'political Leftism . . .' Just by that one word he showed me how absurd it all was, because obviously there can be no new dawn, but only dawn, leading in its invariable way to another afternoon and another evening."

Kitty says, "Hughie introduced Malcolm to many writers he didn't know", and in return Muggeridge introduced the public to a man whose conversation seems sometimes to have had the pungency of Dr Johnson though today his books are little known.

In the '30s Muggeridge must have felt the need of a sympathetic friend. The literary band-wagon was political, naïve and largely half-baked; the "Establishment" was even more alien. He had lost two faiths and one book.

No wonder he now wrote *In the Valley of the Restless Mind*, a rambling, bitter, cerebral, almost despairing confession of dislike for every conceivable intellectual position. What hope from the flesh? Not much there either: "flesh lusting contrary to spirit and spirit lusting contrary to flesh".

By now Muggeridge was out of love with the Left, but if Socialist utopianism had proved a farce then everything else was to join it in the dog-house. Muggeridge's *The Thirties*, published in 1940, is surely the best thing he has ever done except some of the essays we are to get in a hard cover next year. Determination not to identify himself with any part of the

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by David Bailey

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whole political charade enabled him to stand back in a way that is usually only possible after centuries. Indeed, the book has a Gibbonian detachment and here and there swells into a fine rich prose of carefully balanced antithesis, studded with amusing facts and asides.

"One of the many books on T E Lawrence might have been entitled 'Forward from Kipling'."

"In the course of a poem Stephen Spender says that in Spain there was a bullet addressed to him. If so it was never delivered."

The Thirties, like *Winter in Moscow*, made money for its author, and put Muggeridge solidly on the map.

Then the war"—five completely wasted years as far as I was concerned." Domestically, "the period of maximum infidelity." Intelligence Corps, Ashvale, after answering advertisements for linguists. Dummy HQ. In charge of Field Security Section. Then the blitz: "I was always having to tell soldiers in Kent that their wives had been killed in London"—here the usual truffle-hound relish for the paradox. No mention or apparent interest in the situation when it was reversed.

"I was slung out of a mess on Salisbury Plain. I couldn't stand the popular line . . . the fantasy world everyone was living in . . . Churchill's ham acting . . . though I see someone had to do it. Of course the phoney war never stopped really. The whole war was a phoney war."

Then MI6 via Graham Greene's sister. Then—"heaven": Mozambique "as a bogus vice-consul. I read *Liaisons Dangereuses* as I coasted down Africa. Of course it was marvellous: if you had a job like that there was no reason why you need ever arrive. People made out warrants for you . . . you could keep travelling. My post meant nothing. The Germans were everywhere in Mozambique and could keep check on our Cape convoys with a telescope—nothing to do . . . frittered away time . . . wars are popular because they give people a chance to get away from killing monotony—from wives and bills . . . Before the war was over I pulled off a coup which no-one else had thought of. I started working for the *Telegraph* before I was demobilized. No-one in the War Office missed me."

Asked about his several French decorations, he says:

"Meaningless. Utter nonsense. I always preferred De Gaulle to Churchill and I thought the Free French were badly treated. They liked me: that's all. After D-Day I went over as a liaison officer of sorts. I got on well with them and after the Liberation I did my best to stop people being murdered. Of course the Resistance was one of the biggest fantasies ever: there *was* no Resistance to speak of—till the last week. Then there was the most frightful business. I think I can claim that several people owe their lives to me. I used to muddy the waters, confuse every issue until people cooled down. Perhaps in a way I helped P G Wodehouse get off. If he had been shipped over at once he might easily have joined Haw-Haw and Amery. I thought this was ludicrous: he may even have done Britain a service: I believe a German spy was in fact dropped (as a result of his broadcasts) in London and tried to find the Drones Club, presumably to establish contact with Bertie Wooster or something. *Wodenhorse* as the French called him. He hardly knew there had been a war . . . sat typing away in his Paris hotel. Some lawyer in uniform came over and we managed to muddy the waters."

Then Assistant Editor of the *Telegraph:* "I wrote the most utter drivel in the editorials but I didn't write anything *signed* that I'd be ashamed of today. Of course it would have got rather awkward if I'd stayed on when the Tories got in . . . Suez and all that."

Fortunately at that moment, through the offices of Christopher Chancellor (then head of Reuters) Muggeridge was offered the editorship of *Punch*. It was a startling suggestion with invigorating results: *Punch*—or Paunch as some had called it—had thrombosis. Muggeridge was generous with the hypodermic needle. Strychnine galore. The old man leapt out of bed, paunch and all, and circulation at first went leaping up. So too did payment for writers—by more than double, as many remember gratefully.

Students of social history will have little difficulty in tracing the lineage of things like *Private Eye* magazine and the TWTW programme from the Muggeridge era of *Punch*. All kinds of Sacred Cows were put through the hoop

and probably each one of us remembers some moment of delight or not-so-reluctant relief when we came across an article or picture dismantling one of our own particular public *bêtes noires*.

Some say Muggeridge would have got the paper over the hump if he had persevered. But after three years the proprietors are said to have been at the end of their tether. "We all were", says Muggeridge. "Then they took out some perfectly innocuous poem about Prince Charles' prep school without telling me – and that was it. Someone in the press room rang the proprietors. I couldn't be found. An absolute mercy for all concerned. By then I'd given up reading most of the copy, and liked most of the staff as little as they liked me."

I tried to get hold of this poem for a quote but Agnews, the proprietors, wouldn't release it or give their version of what happened – though I have it, as it were from the horse's mouth, that when Peter Agnew himself finally saw the poem he found it blameless.

In looking from a distance at the lives of well known men it's tempting to believe that financially "they're OK" – whatever happens, loss of a job merely meaning a higher one. In fact Muggeridge had known much insecurity – but accepted it. *Punch* was the first time he had ever had good money (£6,000 p.a.) and when he left it he only had his television appearances. These perhaps were enough – till he jeopardised even them by his "Royal Soap Opera" article in the *Saturday Evening Post*. After that, for a time the BBC refused to employ him. But ITV were kinder. In fact what many might have deemed professional suicide proved lucrative. True, the *Daily Mail* (which had earlier in *Punch* days offered him the editorship)* cut a contract for articles but had to pay out £5,000 ("for one article" says Muggeridge with satisfaction). Even in this case Cudlipp of the *Mirror* group was waiting with an offer in the wings and Muggeridge, like a good cowboy, then rode for him. Leftward-Ho again.

By now, 1952, his TV career, which had kicked off with Billy Graham ("a simpleton"), was booming.

When Muggeridge became famous through TV the world became less his prison, and more his oyster. He went to town.

Students of his *Thirties* may regret this. His contribution might have been greater, if less disseminated, had he written *The Forties*, *The Fifties* and so on. Muggeridge says, "I was asked to but I was too lazy." Besides, the tele thing was obviously much more fun and this word fun is important in the make-up of this googly of a Puritan. He is fun to be with. Millions of viewers find the same and we all know that when he takes us, as he soon will, through further hindsight of his life, we will have fun – a commodity in which ITV and BBC, though dedicated to little else, are short.

Fame, too, he found was fun. Possibly it only came because he treated the TV medium with total disrespect – waded in, as though at home, and took little note of the angles at which his mug gave most or least offence.

But Kitty recalls the period with the same look that Jap POWs react to mention of the Burma Road: cauterized.

Malcolm says: "That was my worst period: drinking, smoking, insomnia, barbiturates, and the flesh-pots – high society." A far cry from the unknown teacher of English at the Viceroy's garden party:

". . . at the end of the line is Muggeridge in a tailcoat, no decorations, no orders but very conscious of three chota pegs he had before leaving to keep his spirits up, holding his own, just."

No bother in 1955. Lunch at Molly's, dinner at Pan's, bed . . . who knows, possibly in the Park, the perils of recognition being already ubiquitous. He met new types: "power without responsibility . . . the great prerogative of the harlot throughout history." By now Kitty is able to say "It's OK now. But there were moments when I sat down here and thought I might as well buzz off."

In the light of this period Malcolm's recent enthusiasm for the writings and doctrine of St Paul strike a somewhat discordant note. To me St Paul's attitudes to sex were strange anyhow, but from the mouth of Muggeridge they are unmistakably macabre. Puritanism without God, quinine without cure! "Flee fornication" from one whom fornication has fled!

I write like this, yet to few *public* figures does my heart go out so

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* *The then Managing Director S. MacLean "put out feelers," Rothermere says. "But I kiboshed it."*

BY APPOINTMENT TO H.M. QUEEN ELIZABETH THE QUEEN MOTHER
BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH
BY APPOINTMENT TO HER LATE MAJESTY QUEEN MARY

Wartski

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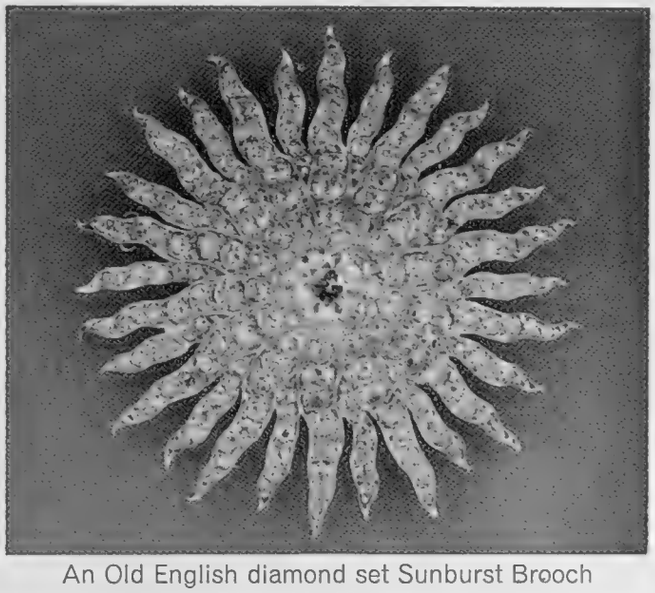
LONDON, W.1
and at Llandudno

A carved Gold Figure of Atlas in the Renaissance taste supporting a lapis lazuli globe and standing on a diamond set enamelled seal with a lapis sealing stone. The figure enamelled white *en ronde bosse* with translucent rust enamelled drapery, the hair and beard left gold
Italian, early XIXth Century. Height: 5 inches



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on CBS RECORDS

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warmly. Indeed when Malcolm pooh-poohs his French honours I'm inclined to believe that he may have earned them fourfold, in his *concern for individuals*, particularly if he didn't know them.

When he left the *Telegraph* the printers "hammered" him, an honour bestowed on only one other member of their editorial staff in the last 30 years. The man who told me the story told it thus:

"He was summoned and they duly started the hammering, banging on metal with spanners, etc., till the whole building shook. Instead of bowing at the door as you or I would have done, Muggeridge spun the business out as long as possible . . . went in . . . talked to the printers . . . It couldn't go on long enough for him. I tell it you *as an example of the man's overweening vanity*." (My italics.)

But of course there is another interpretation equally valid: that Muggeridge was surprised and touched by such an attention from people who were mostly strangers and for whom he had done nothing, so thought: "I can't just go away and leave them bashing their machinery."

Personally I'd favour this last interpretation though I did myself once witness a scene which points at least a little the other way. Muggeridge, then editor of *Punch*, was complaining to another editor that he had no good caricaturist. "Well there's your chance, Malcolm," said the other editor. "Take lessons. You'd be a natural."

The result was like throwing petrol on a fire. Without allowing himself time to recognize the agreeable tone of the agreeable man who had spoken, Malcolm snapped back, "Perhaps *you* ought to take lessons in sub-editing" – a wild air-shot aimed, below the belt, at the more prosaic nature of his colleague's qualities.

"He's much less irascible now" says Kitty.

On another occasion when Malcolm was struck (on the chin) by a luminary of the *Daily Express*, he recorded the instance thus: "I was rather drunk and had made some Freudian remark to his wife." The husband of the offended party reported the incident differently: "He was rather drunk and kept going after my wife under the table." Rashomon? Who knows . . .

If any criticism of himself is reported to Malcolm he does tend immediately to utter the offender's name as a sort of retching groan and then asks for agreement that that person is really beneath contempt. Or supposing the critic's name is Tony – Muggeridge snaps back, "Typical Tony rot" which suggests that his only "recreation" (listed as "walking") is really like Swift's lying in bed: *thinking of wit for the day*. How else account for the speed of such retorts as, again, when told of the return of a certain editor to the Beaverbrook fold: "A rare instance of the vomit returning to the dog"?

His brain must be a perpetual battleground, and certainly Kitty testifies that holidays together have often been disrupted by Malcolm's perpetual mental tangling, via the newspapers, with the world of power and celebrity.

"I see life," says Malcolm, "as eternal battle between two irreconcilable, opposites, the world of the flesh, and the world of the spirit. But I'm only 'against sex' when sex is treated as an end in itself."

Nature's over-insurance of the species, whereby a billion tapeworm eggs are sown for one safe youngster, might seem to point to difficulties in restricting the sexual urge to isolated acts of deft fertilization. But Muggeridge's position is subjective to say the least. Time was when he pounced fairly promiscuously – and with a muscularity which startled the fair sex. "I think his mental tension is so great that it finds vent in *sudden* . . . behaviour," said one rather prudish hostess of SW 1.

For "Psychology" Muggeridge has a single word: Poppycock. A more moderate suggestion that there is too much cock in Freud, and too much poppy in Jung, but vast illumination in both, is not welcomed and to this day Muggeridge, an intellectual *par excellence*, has not read either. Why? Such an eye as his feels it need look no further than the first psychiatrist, or the first ex-patient, to justify total derision.

But what about the accusation that "he has fouled every nest he has lain in"?

In *The Valley of the Restless Mind* he propped up Clergy, Tory, Socialist, Liberal, Faith-healer, Tycoon, Tart, etc., and mowed them down one after the other. But the most disagreeable – and richest! – character of all was called Friend!:

> "There was no forgetting him. Though I fled to a remote island and lived in a walled prison there was always Friend. 'You're the world Friend . . .' I shouted, '. . . Friend OBE, Baron Friend, Leader Friend, the Rt Hon Friend, Commissar Friend, the Rt Rev Friend . . .' I shook my fist in the air . . ."

Later the hero says, "*I would plan my time meticulously and lay sinners low*".

Currently he rises at five each morning, but sinners are still doing fine. Some people want to know who are these "sinners" and suggest the qualification is simple: success, even achievement. How low must we crawl, they ask, before we escape the dangerous title of "Friend" and so become candidates for Muggeridge's verbal murder? Did Trotsky recently secure rare political approval by virtue of political *failure* or because, as stated, of his "independent mind"? (Stalin, too had an independent mind!) And how are we to explain Muggeridge's obsessed contempt for men of action when men of the mind have abused their powers as much, and often with far more devastating effect? Tell us, Malcolm, how shall we be saved? Or do we complete your contempt for us by taking you seriously? Once or twice this thought did cross my mind as your eyes sparkled by way of reply to one of my earnest questions. In that case perhaps the newspapers shouldn't ask your opinion of the H bomb and everything else too. The trouble is your contribution as Public Gargoyle No 1 is often so violently and justifiably negative that it feels, at any rate to me, like Spring – and never more so than when you greeted the H Bomb warmly as a *sine qua non* of sanity.

The Muggeridges have two surviving children in this country: Leonard, called after Kitty's brother, and Valerie. Leonard (37) is today a Plymouth Brother, teaching in the North of England; Valerie is a secretary in England.

"Was Leonard influenced by you?" I asked.

"No, he was born religious, besides I did not see very much of him while he was growing up."

"Has he influenced you?"

"Yes, no one could fail to be influenced by such natural goodness."

I suggested to Kitty that her son may have been influenced

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Will whisky-wise Englishmen persist in hoarding their *Crawford's* even when it's Christmas?

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Holly Leaves will have something to interest you whoever you are. In colour, there's a decorative arrangement of the Zodiac; two pages of specially commissioned paintings of pheasants, by Dr. Eric Ennion: a picture by Peter Biegel, the sporting artist, of the ride home after a day's hunting; a feature on Sussex church porches, and paintings of Joan of Arc, Herbertonford village in Devon, and the tinsel glamour of the Punch and Judy show. Black and white features include illustrated articles on the Witches of the North Country, Gamekeepers of the old days, Balloons and Airships, Engraved Glassware from the fourteenth to the nineteenth centuries, Thatching in East Anglia – and a Countryman's Quiz.

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towards the bannisters of religion by the lively void of his father's mind.

She agreed, but said he had always been inclined to religion.

"What effect has Malcolm had on his daughter?"

"Valerie found it difficult to try hard for A levels etc, and became apathetic because she felt she ought to be as clever as her father."

Another son, in Canada, was not mentioned.

Muggeridge's neighbours are friendly, completely at ease with him, treating him as he treats them, naturally. The same is true of the people he works with at the BBC. His natural courtesy, on the level of casual acquaintance, has a spontaneity and warmth that make life more agreeable. Like Falstaff he can say that not only is he funny in himself but is the cause of humour in others. He's a stimulating listener.

But for those fanatics who see him as the devil on holiday I have some observations to make. As a virtuoso of paradox it's true he does sometimes use this talent for merely destructive, not poetic, effect. Take the notorious "Royal Soap Opera" article (*New Statesman* version). To begin with he complains about the sacred pedestal and immunity which the Royal Family enjoys: objecting that

> "to put them above laughter, above the workaday world is to dehumanize them and risk the monarchy dying of acute anaemia".

Hundreds of clever words later we read

> "the film-star depends on being able to do superlatively well whatever the public expects of her. The Royal Family are in an entirely different situation. Their role is to symbolize the unity of a nation. . . . This is history, not the Archers".

No amount of rationalisation can marry these two passages. Where else is symbol to survive, except "above the workaday world"?

Muggeridge's ambivalence, exploited for mere effect, seems to place him in the company of Shakespeare's Fools – not really a member of the play at all. That there is wisdom in Muggeridge's "fool-ship" few would deny. But what about the motives? As though anyone could know!

He spotted, like a hawk, the enormity of human conceit and will-power – symbolized for him by the Viceroy's throne in Delhi. But *sits in it*. "I must say I never thought I should ever have sat in it," he told viewers in his Noon-of-Muggeridge Twilight-of-Empire broadcast. (Was he entertaining – or guzzling?) Even poor old Willingdon never had the syrup of so many million eyes all at once. And he probably had papers to sign afterwards too.

With a delighting eye for the absurd, Muggeridge noted the *Evening Standard* vans of the 1930s emblazoned "Is there a God? – Don't miss tomorrow's *Evening Standard*", but when I was staying with him, he himself was called to the telephone to talk to a man ("He's not a lunatic," said Kitty) who wanted to ask Muggeridge that very same question: Is there a God?

"Speaking", he might have said as he lifted the receiver. Instead he trotted out the old hurlygurly like any reasonably conscientious liberal don, "I wish I knew". But how could he stand on such a barren eminence when the man had paid four and six for the call? "Exchange . . . EXCHANGE," I heard him shout, "reverse the charge" and then he went on, spinning out, some might say, the ecstasy of power – or was it the ache of responsibility? I would say "a little of both", though in his time he has answered the question harshly about others, imputed the basest, most ludicrous of motives to all who spun out their moments of power far beyond the second three pips – and seldom allowed them the ache of responsibility.

Usually, of course, with good reason. And I must say he spoke to the God-seeker with a *cry* in his double-noted voice, that voice which is so certainly part of his success on television, hypnotising a little with duality, cringe plus threat – now not threatening at all, but *cringing together* with the unknown caller, before the Great Unknown and even worse the Unspeakable Known, and ending, "All I can say is that in all my travels Christianity is about the best thing I've come across." Bathos, of course, but what else could there be?

At his Sussex home which bears so touchingly, almost monastically little evidence of the private life he so esteems, I heard Lord Longford suggest that Malcolm might soon "come to Rome" via

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LONDON LIFE

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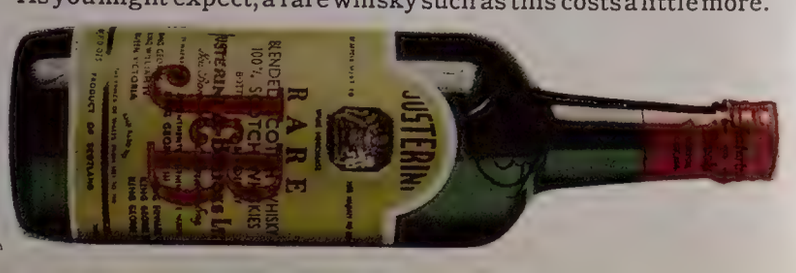

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Cardinal Heenan, whom "he sees a lot of". In the same moment Muggeridge, who had been speaking at the other side of the floor, crossed it and said firmly, "No – No."

When he accompanied bedridden pilgrims to Lourdes he attempted identification with them as though to be moribund were the only plausible ticket for such a macabre outing. "*But then we are moribund*" he seemed to say. "So *this* makes the best sense."

Most people believe his success in television is due to candour on an unusually deep level or – in jargon terms – due to lack of *persona*. I believe the exact opposite. He strikes me as quite incapable of talking at all honestly about his own feelings. His house is only one example of the impersonality which his manner so richly belies. Mention of his children makes him more than ever careful and detached, and confronted with some of the more obvious instances of pure bile in his writings, or of paradox simply for the sake of paradox (e.g. "Royal Soap Opera"), he retires behind a smokescreen of OK generalities, only admitting that he likes "keeping people on their toes" and "muddying the waters".

Fish that muddy or ink the waters do so for reasons of flight, to cover their own escape. But from what should Muggeridge wish to escape? He suffers acutely, it was suggested in an earlier profile, from guilt. But guilt for what? "I can't imagine", Vidler says. "Nothing conscious", says Malcolm. "There's only one way to write and that's to put down what you feel .. . . I know I've upset a lot of people. I'm sorry about that." But he points out that what he wrote in "Royal Soap Opera," once regarded as outrageous, is now "*the way everyone speaks of royalty.*"

It is – up to a point. Consider the layout of these words, the undercover association of ideas:

"Yet it would be a mistake to assume from her popularity the popularity of the throne. The Czar and Czarina were never the objects of such fantastic celebrations as in 1914. Four years later they were shot like dogs in a cellar—and no one seemed to care very much."

Even if he were not dealing with one of the myths of our ramshackle society, short enough in all conscience of anything sacred, the wording of this avuncular comment seems a little darker than ambiguous. But then the heart-patient needs strychnine. Just a little of course. How much Malcolm, how much strychnine would you recommend? And when you suggested that the reason why the Gadarene swine poured over the cliff's edge was because Group Captain Townsend lay at the bottom, we may guess (with difficulty) at your meaning but must be excused, after disapproval or enjoying a shocked laugh, for piously wondering whether sometimes, in your role of royal and salubrious gargoyle, you do not over-retch yourself and become split off from the body of the great secular cathedral in which we live, a position of loneliness occupied by sad men, in the books you love, *even Iago;*

"He hath a daily beauty in his life that makes me ugly."

Or Papa Karamazov at the peak moment of outrage.

Karamazov: My dear, if you only knew how I hate Russia. That is—not Russia—but all this vice. . . . Do you know what I like? I like wit . . . Alyosha, do you believe that I am nothing but a buffoon?
Alyosha: No, I don't believe it.

The same man in conversation with the saintly abstraction Father Zossima:

Karamazov: I have been testing you all the time to see whether I could get on with you. *Is there room for my humility beside your pride?* (My italics.)
Zossima: . . . make yourself quite at home. And, above all, do not be so ashamed of yourself, for that is the root of all.

Is this what we may yet hear from a dialogue between Cardinal Heenan and Malcolm Muggeridge? Probably not. For Muggeridge agreed with me when I suggested that TV was not so much detector as perfector of lies.

Was it not he himself who wrote of his "hilarious" interview with Behan when drunk ". . . incapable of speaking at all . . . I put my first question and allowing Behan to mumble a little answered it myself. All TV interviews are really like this. Behan's was simply an extreme case."

And so, typically, Muggeridge kicks over the very medium which has given him fame. Such a reaction is by now a pattern. The only time he voted Conservative you can guess – 1945. Everything *counter*. Bless the Bomb*, Ban the Beatles. Winston or Randolph?

"The wonder is not that such a genius produced such a son, but that such a lively spark sprang from such sterile loins" – or words to that effect (doubtless lulling even one of the most ardent and successful of suers in the cause of self-expression). And is it *all* nonsense? No. Who can doubt that in time much of Churchill's prose will seem "atrocious rhetoric"?

All the same we feel a bit shocked. Who does Muggeridge think he is? No answer! We look at him afresh.

A white quality in the eyes, a top-heaviness in the ratio of head to body, a width of mouth and, when animated, an occasional falsetto tone of voice combine to put one in mind of a ventriloquist's dummy which provokes laughter by saying what many think and few dare utter. His shocks nestle so neatly in urbanity, whether in print or on the screen, that the brickbat at first passes for bouquet. "Sydney Webb . . . compressed an enormous amount of information into the small compass of his mind."

If these "blurts" are often fresh air then sometimes they end up by damaging Muggeridge as much as the object of his hostility. This was true when he assaulted Ian Fleming and the cult of James Bond. Everything was deft and effective till he became personal. You may protest that no-one could discuss the image of Bond without doing the same for the image of the author, the two being interdependent. Be that as it may; the net result of the article can only have been to put people off Malcolm Muggeridge, not Bond. And for my part, liking one and not the other, I thought this a pity.

When I taxed him with a few of the more brutal paragraphs in that article he simply said: "What's the good? One either writes what one feels or not at all."

But were these the published feelings of a man who thought Christianity "the best thing he'd come across"?

No wonder again and again in his book on Kingsmill Muggeridge returns plaintively to the theme of man's search for "wholeness."

"Of course", someone said to me piously, "it must be awful to hate as much as that."

"Unless it's a pleasure", I

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* "*My greatest dread . . . is that our present way of life should prove viable.*"

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continued from page 57

said. In fact Muggeridge did admit to glandular satisfaction from the release of bile.

"Then he's mad", said the someone. "You've only got to look at his eyes. Admit: it's a very odd glitter."

I don't think Malcolm would mind certain people calling him mad. He is reaching the point when this would be the only bearable compliment from the twentieth century.

As an interviewer he was often so much more interesting than the people he interviewed that it was merely natural he should be promoted finally to interviewing himself in the past, the present and doubtless, one day, in some hypothetical future.

Soon in *A Socialist Childhood* and subsequent instalments we shall have pure Muggeridge and his life and even, expurgated, his loves.

It was my privilege to attend the shooting of a sequence: Coombe Cliff (Croydon) Recreation Grounds Revisited. The BBC ferreted out the actual Pierrot company which Muggeridge used to watch and these, delighted, were going through old movements – patriotic songs with jerky gestures. The rattle of the drum fell sharp on the autumn air and some old people looked sentimental on seats and oh, so comfortable. But they were asked to move "to make the background more ghostly."

"Why do they go?" Muggeridge murmured with the old passion of protest somewhat softened by satisfaction. "They don't have to!"

And then almost dreamily he added "Queen Telly!"

Not only did they go, they enjoyed going.

His *Manchester Guardian* period will have to be filmed *out*side the building: the Board will not let him in.

"Even if the *Guardian* doesn't let me in I shall have a few words outside", says Muggeridge – rather as a champion golfer, finding himself in the rough, reaches for a niblick. We may expect a shot pin-high, if not dead.

Back to Croydon. . . . The camera-man raises a light meter. Shadows take outline on the ground like photos emerging from developer.

"All right", cries the producer. "Come on, now, Malcolm . . . that's right, straight down . . . now pause . . . now look over there . . . now round . . . this way . . . this way . . ."

So an oldish man emerges from the bushes, old overcoat, corduroy trousers. Duly he pauses and looks round but the eyes disappear into deep downward sloping clefts so that for a moment he looks like a granite idol – Kontiki? – or an inmate who has foxed the man at the gate . . . and everyone else too.

How much longer this liberty?

He walks on down to the tennis court where Dora used to play tennis – that Dora to whom he wrote poems. Though a rather special member of Equity he is not a very good actor: no nostalgia in the eyes, no vision of a lost sensuality, only the glitter of crystalline thought and a coveting basilisk quest for the first signs of self-importance, vanity, riches, stupidity, cant . . . in the surrounding world.

Embarras de richesses!

And is that all? It seems a strange to leave such a little question to such a little space at the end. There are all kinds of broken hearts. The God that failed Malcolm Muggeridge may have been not so much any particular system as system itself. He wanted something pure and total, something perhaps that he never knew except in the sun of his father's favour or the world of art and vanished religion. He seems to have begun with it and never found it again, not in any form that he could respect – even though he became the apple of ten million eyes. So he kicked at every mirage of satisfaction.

Thirty years ago he wrote:

> "Then I found that . . . my days were numbered and that I had a burning passion to separate myself in some way, as by being noticed or listened to or written about in newspapers or books, and another burning passion to merge myself in some way, as by burying part of my body in another body or by finding identity with rocks and stones and trees; and I found that these two conflicting passions—to separate myself and merge myself—tormented and bewildered me."

The first aspiration has been achieved; the other remains imperfectly realized. The split between the two continues.

"I've never told anyone the truth about my sexual proclivities and presume no one else has either," he announced recently to readers of the *Radio Times*.

Such a lack of faith suggests – Muggeridge. He hates the flesh so passionately that he is unwilling to believe that for some it has been a path to spiritual joy. Why? Presumably because it has revolted him as vastly as it has fascinated him. But is this a matter for which either women or pornography or dishonest pyschiatrists should be blamed? No, it is Muggeridge's personal misfortune. Luckily it's an ill wind that blows no-one any good, and out of his disappointment Malcolm has forged a good and sometimes useful billhook for hacking at a lot of contemporary tabloid undergrowth and ersatz 'sex'; though in the volume of essays that we are to get next year it is the only topic on which he is sometimes, however significantly, a bore.

The name most often on his lips lately (apart from St Paul) is Pascal. Who can say what will come of this? Vaughan's line "Weariness at last shall throw me to Thy breast" comes to mind. Yet I don't think this will happen. Malcolm Muggeridge will remain in the arena with . . . Malcolm Muggeridge – and from the conflict the spectators will get enlightenment about themselves as well as almost unfailing entertainment.

Bigger things might have come had he persevered along the lines of his first novel, or *The Thirties*. What happened? Perhaps this chastizer of pleasure got derailed by the very thing he affected to despise: fun. The fun of telefame, the joy of being what Kitty says he always was – the apple of the family's eye, the neighbours' darling. Even so, with the confidence that belongs to darlings, he has performed the inestimable service of dropping whole pavilions of bricks on the small screen and in articles good enough to be called essays. In fact as a gargoyle he has at moments come near to creating a cult in which gargoyles would have taken the place of the various altars. Not by chance his essay "A hero of our time" selects Claud Cockburn for the singular honour of his unqualified approval. "A clown" he calls him, warmly. Time may promote Malcolm to an even higher position in this currently symbolic hierarchy. ■

Malcolm Muggeridge interviews Graham Sutherland on "Intimations", BBC 2, Tuesday, 14 December.

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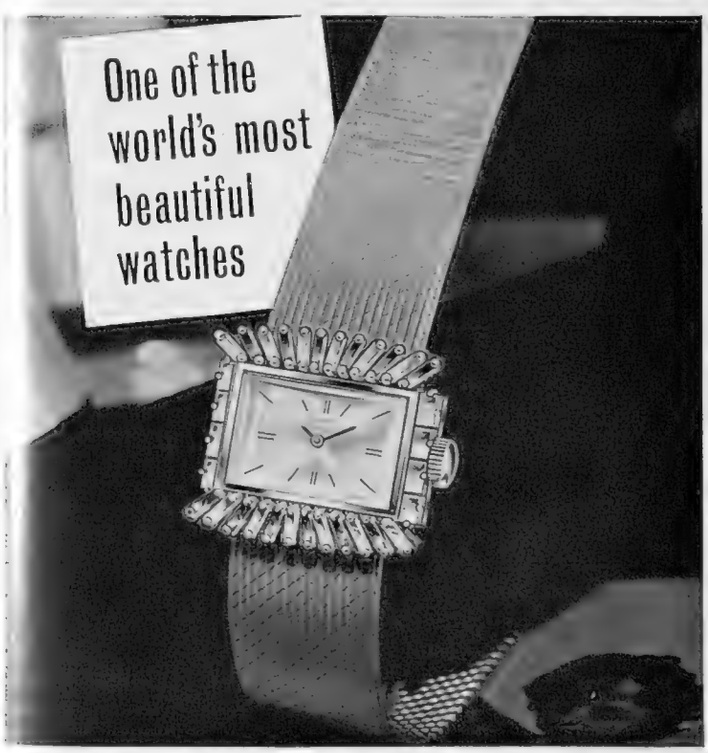

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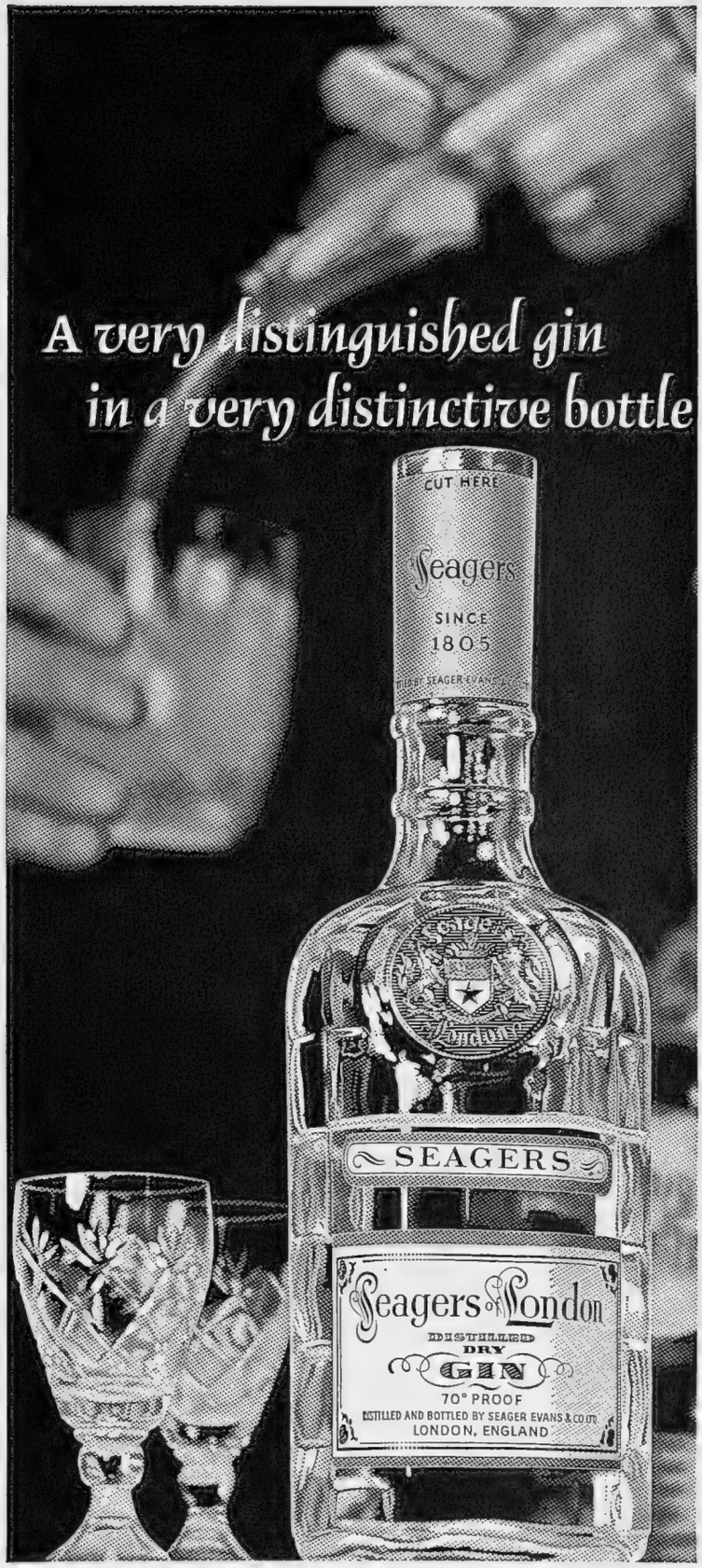

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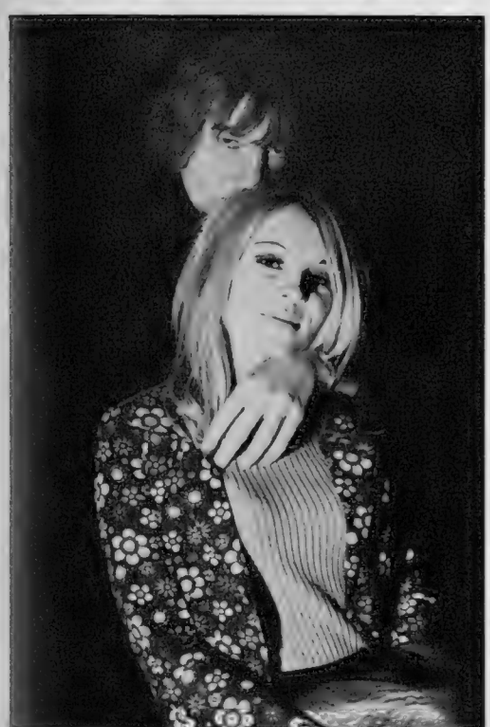
WHAT PEOPLE ARE WEARING

PART 1 EVENING



Caroline Wilmot (above) at Michael Rainey's party for his new boutique, Hung On You, in Chelsea. Her flowered suit is by Tuffin & Foale

Gaia Mostyn-Owen (right), an Italian who uses the masculine version of her name (Gaio) for her writing in Italian newspapers, also appears on Italian television, is married to Willie Mostyn-Owen, picture expert at Christie's. Her taste in clothes is Edwardian-flamboyant, like this white silk dress from Deliss, the boutique in Beauchamp Place. The white ostrich feathers blend into her wild blonde mane

continued on next page

WHAT PEOPLE ARE WEARING

Fiona Milner (below) in a tapestry pattern dress from Biba at the "Hung on You" party

Lucy Hill (left), Chelsea girl who has been a model, might now be a waitress, in a silver suit and orange silk blouse from Countdown, King's Road boutique

Mrs. Peter Ustinov—Suzanne Cloutier *(below)*, with her husband and daughter Tamara at the *Lady L* premiere. She has a long black and gold lurex dress from Madame Gres, her daughter an authentic white embroidered Edwardian dress with an ostrich boa

Christina Shand Kydd (above) in an evening trouser suit from the Tony Armstrong boutique in a grey and red printed chiffon. Her husband, Bill, lives mainly for breeding, training and riding steeplechasers. She goes to Carita for her hair

The Marchioness of Tavistock (right) at the premiere of *Lady L* in her mink from Maxwell Croft. It divides into a short jacket, day or evening coat

Sevilla Glass-Hooper (above), cook, interior decorator and model in her Earls Court Square flat wearing a short gold chain mail evening dress by Belinda Bellville

Simone Ferranti (right), married to Boz Ferranti, young managing director of International Computers & Tabulators, with baby Alexa. Her gold and white silk top and green trousers come from Savita, the Indian shop in Lowndes Street

Hjordis, David Niven's Swedish wife *(below)*, at the *Lady L* premiere in the original Mondrian dress by Yves St Laurent

Marie Showering (above), wife of Keith Showering, one of the Babycham brothers, in a Swiss-made pink embroidered tube. Her chinchilla jacket is by Lanvin in Paris

Lady Romaine Grimston (left), ringletted and jetted, in pale yellow and black. A genuine Edwardian dress; guests at the *Lady L* premiere were asked to come dressed in keeping with the period of the film

Miss Veronica Lyle (below) in an 1890 lace blouse at the Annacat dress show

Letizia Adam (above), who designs handbags for Marks & Spencer and others, is Italian and married to Ken Adam, designer of the Bond film sets. Her Chanel-ish evening trouser suit is black and white, designed by herself, and made by 'a little man' in Swiss Cottage

Jackie Hall (left), nine weeks married to Peter Hall, director of the Royal Shakespeare Theatre, in their highly modern flat in an Adam house off the Strand. Her dark blue knitted dress comes from Women's Home Industries' Shop in West Halkin St. Her hairstyle and makeup are by Aldo and Jose at Aldobruno

Miss Maggi Keswick and Miss Janet Lyle (below), whose boutique Annacat opened in London last week. They designed their own slightly fancy-dress, admit the *Viva Maria* influence. They like covered-up arms, high necks and belts for winter. Both belts are dark red suede with antique buckles. Janet's hair was done by Jacques at Carita, Maggi's by John of Raphael & Leonard

Pauline Vogelpoel (above), who works at the Tate Gallery for the Society of Contemporary Arts, on the chaise longue in her new flat. Her dinner party dress comes from the Harriet boutique at her hairdresser, Andre Bernard. She bought her joke fake jewellery in New York

continued on next page

WHAT PEOPLE ARE WEARING

Sophia Loren (below) at the premiere of *Lady L* in a long sable coat from Maximilian of New York over a black and gold dress from Christian Dior

Lady Anne Tennant (above), with her elder son Charles, in the nursery of the house she and her husband have rented until they move to a new and sumptuous house being built for them in Tite Street. She chose as her favourite this winter a dinner-at-home suit in almond green Bernat Klein tweed with a ruffled white blouse. It was made by her Hungarian dressmaker. She goes to Carita for her hair

Madame de Courcel (right), wife of the French Ambassador in London, in the *petit salon* of the Embassy. She wears a shell pink grand evening dress with an embroidered jacket from Christian Dior. She loves this house for its sense of tradition. Paul at Rene is responsible for her hair

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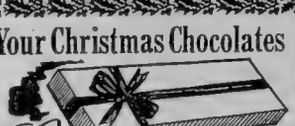

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Tottenham Hotspur v Chelsea, White Hart Lane, Sat 3 p m (trains every 10 minutes from Liverpool Street Station to White Hart Lane, then short walk). Injury-hit Spurs begin to fade as ever-anxious Chelsea steady themselves to become London's top club
West Ham v Newcastle, Upton Park, Sat 3 p m (District Line to Upton Park then short walk). West Ham are reviving. But Newcastle have loyal following in London
Third Division: **Millwall v Walsall,** The Den, Sat 3 p m (Metropolitan Line to New Cross Gate). Millwall's Alex Stepney is currently one of the best goalkeepers in Britain. At least five clubs want to buy him; meanwhile Millwall bid for promotion
Queen's Park Rangers v Grimsby Town, Loftus Rd, Sat 3 p m (Metropolitan Line to Shepherds Bush. Central Line to White City then short walk)

RUGBY UNION
Blackheath v Leicester, Rectory Field, Sat 2.30 p m (frequent trains from London Bridge to Blackheath)
Harlequins v Cardiff, Twickenham, Sat 2.30 p m (District Line to Richmond then bus 73. Train Waterloo to Twickenham)
London Irish v London Welsh, The Avenue, Sunbury-on-Thames, Sat 2.30 p m (frequent trains from Waterloo to Sunbury). Clash of the Celts. Welsh rather stronger than the Irish on the rugby field this season
London Scottish v Wasps, Richmond Athletic Ground, Sat 2.30 p m (trains Waterloo to Richmond, or District Line). London's strongest team should have easy victory
Rosslyn Park v United Services, Portsmouth, Priory Lane, Roehampton, Sat 2.30 p m (District or Piccadilly Line to Hammersmith then bus 72 73)
St Mary's Hospital v Richmond, Udney Park Rd, Teddington, Sat 2.30 p m (train to Teddington from Waterloo). Hospital side takes on one of toughest fixtures of year

RACING
Steeplechasing: **Sandown Park,** Sat 12.15 (frequent trains from Waterloo). There are seven races on the card. Big race of the day: Henry VIII Novice Chase. 2 miles. Entries include Dicky May and Crown Prince from Tom Dreaper's Irish stable, which is producing an endless stream of promising horses
Southwell, Mon
Ascot, Wed & Thur (trains from Waterloo 24 54 minutes past the hour)
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Bordon Camp, Hants, Sun 10.30 a m (train Waterloo to Aldershot 8.27 a m. Then bus to Bordon Camp). No matter what age you can join in this sport. All it needs is a map, a compass and a sound pair of legs. Basically it is all about map reading

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Women's International. England v Russia. Tottenham Municipal Hall, Sat 7.45 p m. (Train Liverpool Street to White Hart Lane.) England v Russia. Mon 7.30 p m. National Recreation Centre, Crystal Palace. (Train London Bridge to Crystal Palace)

MOTOR SPORT
Brands Hatch, Sun 12.15 p m. Volkswagen Owners' Club Sprint. (Trains from Victoria to Swanley 14 mins past hour)

SOFTBALL
Hyde Park, Sun 10.30 a m. Near Knightsbridge Barracks. (Piccadilly Line to Knightsbridge.) Mainly show-biz Americans fight Britain's winter weather in bid to keep fit and keep contacts

Diane Rowe, one of three British women table tennis players named to play against Russia this weekend at Tottenham and Crystal Palace

AMATEUR FOOTBALL
Hyde Park, Sun 11 a m. Near Knightsbridge Barracks. (Piccadilly Line to Knightsbridge.) Actors, artists, writers use four pitches in own league. TV Scriptwriters top division. Cecil Gee second with Battersea third

GREYHOUND RACING
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Wimbledon, Fri and Wed 7.45 p m (District Line Wimbledon). Good restaurant
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Stamford Bridge, Sat 6.15 p m, Thur 2.30 p m (District Line Fulham Broadway. Buses 11 14)
Walthamstow, Sat and Tues 7.45 p m. (Buses 34 58 14[illegible] to Crooked Billet, then short walk)
Park Royal, Mon and Fri 7.30 p m (Bakerloo Line Harlesden, then bus 12)
Hendon, Mon and Fri 7.45 p m (Northern Line Brent)
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